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MOTLEY CRUE VOTED #1 ROCK ACT IN AMERICA

**EXCLUSIVE
INTERVIEWS**

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KISS**

**AC/DC
W.A.S.P.**

VAN HALEN

JUDAS PRIEST

TWISTED SISTER

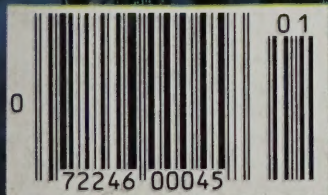
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14 HIT PARADER READERS' POLL

MOTLEY CRUE VOTED
#1 ACT IN AMERICA

FEATURES

- 4 **KISS** Metal Madness
- 8 **TWISTED SISTER** The Rocking Rebels
- 10 **VAN HALEN** A Kingdom Divided
- 28 **URIAH HEPP** The Forgotten Masters
- 32 **HIT PARADER'S WILD BUNCH:** Shok Paris, Blacklace
- 36 **RATT** Wild In The Streets
- 38 **YNGWIE MALMSTEEN** A Rising Force
- 40 **OZZY & SABBATH** A SPECIAL REPORT
- 44 **JUDAS PRIEST** Men Of Steel
- 54 **SCORPIONS** Never A Dull Moment
- 57 **JON BUTCHER AXIS** Quest For Success
- 58 **AC/DC** Shock Treatment

DEPARTMENTS

- 19 WE READ YOUR MAIL
- 24 HEAVY METAL HAPPENINGS
- 34 LEGENDS OF ROCK: Status Quo
- 42 CENTERFOLD: Dokken
- 46 ON THE SET WITH... W.A.S.P.
- 50 CAUGHT IN THE ACT: Night Ranger
- 52 IMPORT REVIEWS: The Best In International Metal
- 56 OUT TO LUNCH: Grim Reaper
- 60 CELEBRITY RATE-A-RECORD: Survivor
- 62 INSTRUMENTALLY SPEAKING
- 65 SONG INDEX

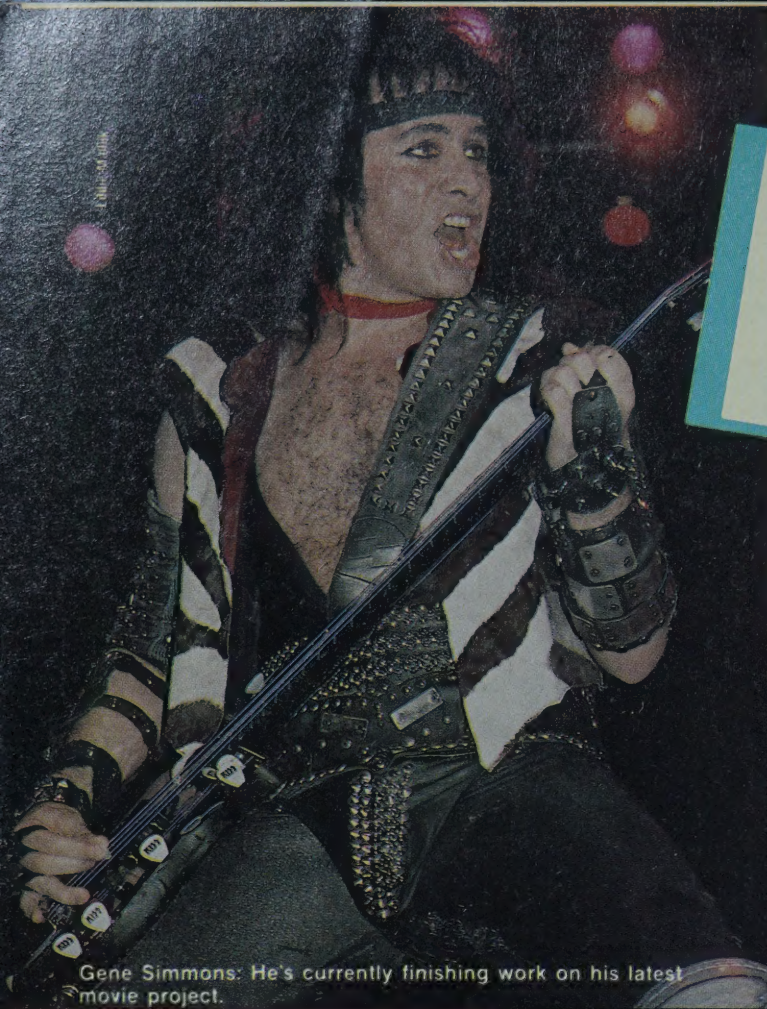
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STORY



Kevin Winter/DWI

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KISS

Gene Simmons: He's currently finishing work on his latest movie project.



metal madness

Gene, Paul And The Boys Begin Biggest Tour Ever.

by Andy Secher

The members of Kiss approach their music with an infectious energy that belies their dozen years atop the hard-rock hierarchy. As evidenced by the group's latest LP, *Asylum*, Paul Stanley, Gene Simmons, Eric Carr and new member Bruce Kulick keep on cranking out their special brand of metal mayhem with a degree of integrity few other bands can match. Recently, we had the chance to talk to Stanley about life in the Kiss camp, at Electric Lady Studios in New York City, as he put the finishing touches on the band's latest platinum platter.

Hit Parader: It seems that *Asylum* is little more than *Animalize II*. Are you following the Rocky/Rambo formula for success?

Paul Stanley: Not at all. I loved *Animalize*. I think it was the best studio album we ever made. It really represented all the best elements of Kiss — good song-writing, good playing. So, if the new one is similar in some respects — which it is — I don't see anything wrong with that. But there's also plenty of new things going on with this album. Just listen to some of Bruce's guitar licks and you'll see what I mean. They're hot enough to melt vinyl.

HP: How much of the new album do you think you'll be putting in the new stageshow?

PS: Probably three or four songs. They really are geared for being played live. We hate dropping any of the older things. Figuring out what stays in the show and what goes out for new songs is one of the toughest things we have to do each year.

HP: A lot of people are wondering when we might see *Kiss Alive III*. It's been eight years since the last live album. Are there any plans to record the upcoming tour?

PS: We keep talking about doing that. Last year, we did a live video that has about as much material as any live album we'd release now. I want to make sure we have plenty of material to draw from so we don't repeat too much of the stuff

on the first two live albums. Maybe we'll release one after this tour, but I'm not sure. It'll depend on how we sound, and how the new material fits in.

HP: How did you come up with the new stage set? It makes everything you've done earlier pale in comparison.

PS: It does, doesn't it? We just said we wanted the biggest stage set we've ever had, and that's what we set out to develop. All I said was that I wanted a ramp leading out into the audience, so when I saw an attractive young woman, I could run out there and take her back to the dressing room during Eric's drum solo.

HP: Sometimes it seems like women are the ultimate pastime for the band.

PS: It could be viewed that way. I'm not really into conventional sports like basketball or football, so I need to find a proper kind of recreation. I can't think of a better one than women.

HP: Let's talk about the status of the band for a minute. You've gone through four guitarists in the last three years, and controversy has followed the dismissal of each of them. What really happened with Mark St. John?

PS: Everybody seems determined to make a big issue out of what happened to Mark. The simple truth is that he wasn't healthy when he left the band, and I don't

Paul Stanley

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Bruce Kulick: His guitar work has brought an exciting new element to the Kiss sound.

think he's healthy today. I ran into his girlfriend a few days ago and she said that his finger had turned purple again. He had a disease that can reoccur, and when he has it, he has no control of his hand at all. It was a tough situation for us, but Mark just couldn't play, and we weren't going to compromise our show for anyone — be it Mark, Gene or me.

HP: What appeal does Kiss still hold for you after all these years?

PS: I love every aspect of what I do. I enjoy sitting by myself at home with a guitar and writing songs, and I get a kick out of recording and producing. Most of all, I love performing. I'm a ham. I still get a thrill out of getting onstage in front of thousands of people and shaking my ass. When I get onstage, I can be a complete fool and get away with it.

HP: Most musicians — or people — wouldn't admit to being fools.

PS: I think if you're really hip, you can be a fool. If you're secure with yourself, you can do what you want and it's okay. The basis of this band is that you can do whatever you want. I've never followed the belief that you should be limited. I hate it when people say men should only wear a certain type of clothes, or that you should only perform a certain way onstage. I like to make my own rules, so if I'm a fool, I'm certainly a happy fool (laughs). This fool goes to bed each night with a big smile.

HP: So many people have presented themselves as spokesmen for heavy metal or hard rock. You've always seemed to avoid that. Why?

PS: Kiss stands on its own. We're not here to champion any cause or try to lead any great movement. We're just a rock-and-roll band that wants to have a good time and give the people who listen to us a good time. To me, that's as noble a cause as serving as some sort of spokesperson. We only answer to ourselves and want to take responsibility for ourselves. The last thing I want to do is tell other people how to live their lives. All I can say is that everyone should try to have as much fun as possible. That's a very simple philosophy but, believe me, it works.

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Twisted Sister

Dashing Dee Reveals The Secrets To Life In The Metal Meat Grinder.

by Rick Evans

Dee Snider is like a panther who's ready to strike. Twisted Sister's lionine-tressed vocalist is a bundle of energy who uses his mouth, as well as the concert stage, as an outlet for his abundant vitality. An interview with Dee is like being caught in the eye of a hurricane — one-liners, outrageous opinions and his unique heavy-metal philosophy fly around the room with rapid-fire speed. There's no denying that Snider has emerged as one of metal's most visible and vociferous spokesmen, and though some other rockers have taken offense to his New York city-style braggadocio, Dee remains a rocker who won't be silenced by the opinions of others.

Hit Parader: Sometimes it seems like you're angry onstage. Why is that?

Dee Snider: I do have an angry side, but my stage attitude comes mostly from the fact that I take what we do very seriously. There's no place for fooling around. Onstage, I give every ounce of energy I have, and sometimes I am a bit angry when I first go on. Maybe that's the best way to play metal. But, usually by the end of a show, I'll be smiling and laughing. I take all the angry energy I have in my system and get rid of it through heavy metal.

HP: Do you view the transformation of bad energy into good as one of heavy metal's main advantages?

DS: Yeah, I do. Instead of punching somebody out or jumping on somebody's head, a kid can throw his fist in the air, and jump up and down to the music. Many people don't understand that kids have a lot of pent-up aggression — metal gives them a way of safely getting rid of that energy.

HP: Are you always as aggressive as you are onstage? It must be difficult to act like that 24 hours a day.

DS: There's no way in hell anyone could act like that all the time — I don't care what they say. Who cares if I act crazy in the dressing room, or

Dee Snider: "There's no way in hell anyone can act crazy all the time."

do cartwheels in some bar?

I'd have an audience of maybe five people if I did that. I save my energy for the stage. Twisted Sister is like a living solar cell. We lie around all day soaking up energy from the sun, then we use up that energy onstage every night.

HP: So many groups reject the term "heavy metal." How does Twisted Sister react to being labeled metal?



Mark Weiss

the rocking rebels



Jay Jay French: He's playing a more prominent role on Twisted Sister's new album.

DS: We love it!
There's no question about it — Twisted Sister is a heavy-metal band. What's funny is that as soon as I say that, I'm sure someone will say, "Hey, but a song like *The Price* isn't really heavy metal." They'd be right. We cover the gamut of metal styles from hard rock to pure headbanging metal, but what you call yourself really isn't important. Either you're metal or you're not, and Twisted Sister is.

HP: What other metal bands do you admire?

DS: Sabbath, AC/DC, Alice Cooper, Judas Priest — those bands are the essence of what Dee Snider is. I love what they do. I also like groups like Maiden, Aerosmith, Accept, Dio and Ozzy. I like some of the new groups, like Metallica, as well. There's a lot of great metal around these days, and I admire anyone who's playing with conviction.

HP: What about bands you don't like?

DS: I don't like the Eurythmics (laughs). Oh, you mean heavy metal? I never say anything bad about other metal bands. We've got too many people against us as it is for us to start fighting among ourselves. My attitude is, if you have something bad to say about someone like Michael Jackson, go right ahead. If you have something to say about a metal band, keep it to yourself.

HP: At the moment, metal is going through yet another resurgence in popularity. How do you view that?

DS: I find it a bit silly. Metal's never gone away. It's always one of the leaders as far as concert revenues and album sales go, so what is a resurgence? Just because a couple of metal bands manage to stick their ugly heads into the Top-10, the media and the record companies get all excited. That really pisses me off. The labels have a habit of always killing the goose that lays the golden egg. They did it to disco and power pop, and they tried to do it to metal by signing every metal band they could find. That just flooded the market and confused radio program directors. The radio guys are all in their 40s, and when they got 20 metal albums in a day, they had no idea who to play. It hurts all the bands.

HP: In fact, there has been a bit of a metal backlash from MTV and radio in recent months. How do you think that will affect Twisted Sister's new album?

DS: I don't think it will bother us at all. We definitely were helped by MTV last time, but if we're still clever with our videos, there's no way they're going to turn their backs on us. I can see the backlash affecting some bands, but not us.

HP: What about your next tour? Do you want to headline all the shows, or would you be willing to open some shows for other bands?

DS: That will depend on how well the new album does. I imagine we'll be headlining most of the shows this time around, but my ego certainly isn't bothered by opening a show. If a band gives us a little room onstage, and allows us to use some lights, we'll open for anybody. Hell, it's their funeral. □

Van Halen

a kingdom divided

The Real Story Behind
The Breakup That Shook
The Rock World.

by Paul Hunter

There was never any love lost between David Lee Roth and Edward Van Halen. Even in 1977 — Van Halen's earliest days — the outspoken, often outrageous Roth had run-ins with the far quieter, introspective guitarist. Now that a parting of ways has finally broken the group into factions, it's time to examine the problems that tore apart America's most successful hard-rock band in the wake of their greatest success.

"You never can tell what's going to happen with them," a Van Halen spokesman said. "Despite all the problems, there's a great deal of respect that still exists between Dave and Edward. They certainly don't see eye to eye on many things, and they never will. At the moment, there's no question that the band is apart. Dave is off doing his movie, and the rest of the guys have been busy working with a new singer, Sammy Hagar. But nothing surprises me about Van Halen anymore. They could get back together tomorrow or never speak to each other again. With them, anything's possible."

While the seeds of the band's dissension are deeply sown, the first inkling that all was not well surfaced publicly in the summer of '84. Report after report indicated that the group's creative nucleus — Edward and Dave — were disagreeing on everything from the band's onstage selections to the decorum evidenced in VH's traditionally wild backstage area. As we know now, some problems surfaced even earlier.

David Lee Roth: The lure of a film career hastened his departure from the group.



Edward Van Halen

"There's always been a big difference in the type of music I want to play and the stuff Dave likes," Edward stated last year. "I want to really expand my style and add new things all the time. I want to keep experimenting, while Dave just looks for things he can dance to. I'm not saying who's right and who's wrong. It's just that things get a little difficult at times. Hell, the band didn't even want to record *Jump* for a long time because Dave thought it didn't fit into our style."

One would have thought the incredible success of *Jump* and its album, 1984 — a six-million seller — would have helped to defuse this volatile situation. Yet, as the band's reknown grew greater and greater,

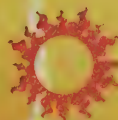
their internal cauldron continued to boil. At one point, Edward goaded Roth with a public statement that David was essentially irrelevant to VH's growth, and that Van Halen was, in fact, only Edward and his drumming brother, Alex.

True to his happy-go-lucky image, Roth managed to publicly laugh at Edward's statements but, unquestionably, they hurt him deeply. In fact, it wasn't long after that incident that Roth made plans for his solo project, *Crazy From The Heat*. Even in the wake of his EP's success, David stressed that he intended to remain in Van Halen. But his growing stature as a media celebrity, as well as the band's reluctance to record and tour as often as liked, forced

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Mark Weiss

**Sammy Hagar: How
does Van Hagar grab you?**

Roth's hand.

"I asked the band when they intended to get back on the road," Dave said recently. "The answer was, 'Not for a while.' I'm not very good at sitting around waiting for things to happen — never have been."

Of course, the question now is: what does the future hold for the members of Van Halen, whether individually or collectively? Needless to say, Edward and Alex will continue working together. While Edward has always netted the lion's share of the public's attention due to his stellar guitar skills, he has often admitted that Alex remains his strongest musical supporter.

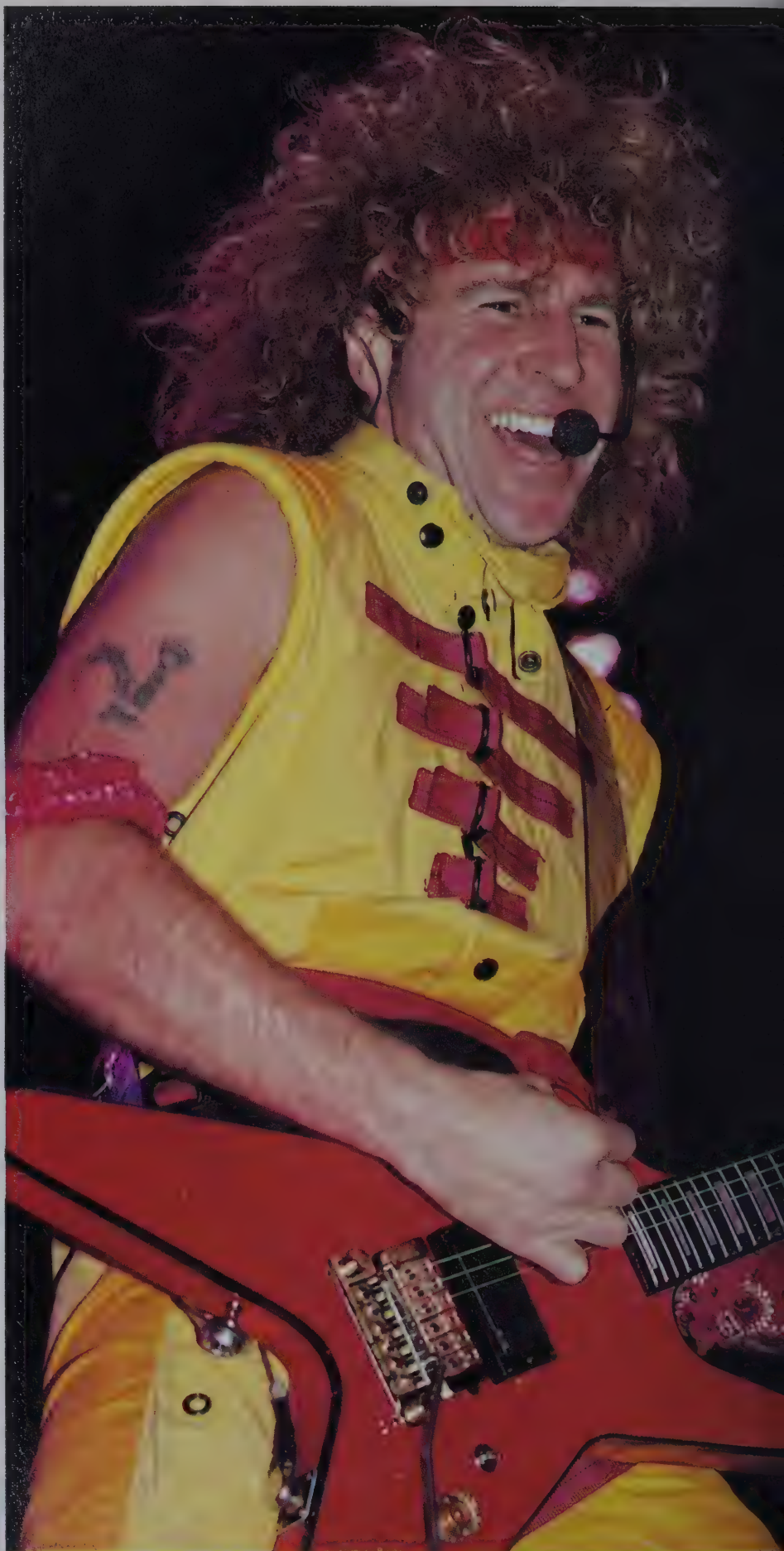
"After I finish playing something in my studio, I'll call Alex up and we'll get together and bash it around a little," Edward said. "He knows where I'm coming from, and what will work. He's got a great ear for music, and since our backgrounds are the same, we look at music in a very similar way."

While bassist Michael Anthony has an open invitation from the Van Halen brothers to join them, Anthony has reportedly received a number of offers to sign up with other bands — most notably, Quiet Riot. Still, with the "new" VH — with Hagar — now a reality, Anthony's departure from the band is virtually unthinkable.

While interest in the futures of Anthony and the Van Halens remains high, the major career questions circle around Roth like a pack of hungry vultures. Will he continue making the lighthearted party music that graced **Crazy From The Heat**? Will he finally get the chance to play the "funk rock" music he professes such fondness for? Or will he forsake rock and roll in favor of what promises to be a burgeoning film career in Tinseltown?

"I don't know if even David is exactly sure where he's going right now," a band spokesman said. "The success of **Crazy From The Heat** gave him a great deal of confidence, but he knows that to maintain his popularity he's going to need to keep his hard-rock base. He's already been in touch with a number of prominent musicians (rumored to include Talas bassist Billy Sheehan) about getting a band together. But, at this point, his first priority is making the movie he's wanted to do for a long time.

"I'll be interested to see where everyone is a year from now," the spokesman continued. "I have no doubt that they all have the talent to be incredibly successful with whatever they do. But I always felt there was a chemistry in Van Halen which was very important to everyone. Dave checked Edward from going too far afield, and Ed made Dave realize that a lot of different types of music could still be rock and roll. It will be very interesting to see how they operate without each other to lean on." □



Jeffrey Mayer

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Hit Parader's Top 10

Motley Crue Voted #1 Act In America

During the past year, *Hit Parader* has been conducting a nationwide readers' poll to determine the most popular hard-rock bands in the country. In that time, thousands of fans from coast to coast have cast their ballots, voting for the bands they'd most like to read about in our pages. These are the official results of the Fifth Annual *Hit Parader* Readers' Poll — the 10 bands you've named "The Most Popular Rock Acts In America."

1 MOTLEY CRUE /142,556 VOTES

Despite a string of personal problems — most notably, vocalist Vince Neil's auto accident — those four lovable mop-tops known as Motley Crue managed to retain the title of "The Most Popular Rock Act In America." If anything, the Crue's hard-rocking, hard-living appeal only increased over the last 12 months, as they became the "patron saints" of the West Coast metal scene. Now, their latest album, **Theatre Of Pain**, is further establishing the group's stellar credentials. It seems like nothing can stop the Crue's rock-and-roll juggernaut.

"We've matured a bit over the last year," bassist Nikki Sixx said, after being informed of his band's victory in this year's poll. "But I want everyone to know that we're still as crazy as ever. Nothing is ever going to change that."

Still, despite Sixx's claims, the Crue have noticeably toned down their offstage outrage, in the wake of Neil's legal problems. Though always noted for getting involved in bar battles and groupie gropes with equal frequency, the band members have apparently developed a stronger social conscience, going so far as to print an anti-drunk driving statement on **Theatre Of Pain's** inner sleeve.

"We want everyone to learn from our mistakes," Sixx said. "Yes, we've had some problems, but we've been able to grow because of them. We want to show everyone that you can still party your asses off without hurting yourself or someone else."

KISS (726 328 1100)

The last year was a banner period for the men of Kiss. Not only did their LP, **Animalize**, become the group's first platinum album in four years, but their latest disc, **Asylum**, began a promising trip up the charts — in fact, it threatens to be even more successful than its illustrious predecessor. Somehow, the veteran practitioners who guide the band's fortunes, bassist Gene Simmons and guitarist Paul Stanley, have taken Kiss' amazing resurgence very much in stride.

"We're not going to get overly excited about selling a few records," Stanley stated. "We've been doing this far too long for that. We still get our greatest thrills from playing rock and roll, and we knew that if we just kept playing with the same conviction we've always had, the fans would get behind us again. That's what has happened, and we're very happy about it. Kiss still embodies all the best qualities of good-time rock and roll, and we always will."



Mark Weiss

Ratt's guitar duo Robbin Crosby and Warren DeMartini: "There's a method to our madness."

Few bands in the rock sphere work as hard as Iron Maiden. Since the release of their album, **Powerslave**, over a year ago, bassist Steve Harris, vocalist Bruce Dickinson, drummer Nicko Murray, and guitarists Adrian Smith and Dave Murray, have spent all their time touring the highways and byways of America, Europe and the Orient. While their rigorous road schedule has reportedly played havoc with the group's internal chemistry, the tour has had its positive results — one being a new double album, **Live After Death**, that has captured the magic and power of a Maiden show.

"We've always been a live band," Harris said. "We love making studio albums, but there's a feeling you get when you go onstage that nothing else can match. The live album hopefully captures some of the excitement of when we play live. We enjoyed making it, and we hope the fans enjoy hearing it."

Nikki Sixx

Ratt is hot. With sales for their latest LP, **Invasion Of Your Privacy**, shooting past the two-million mark, and their first headlining tour selling out halls from coast to coast, this West Coast quintet is reaching the lofty heights previously attained only by the likes of Van Halen and Def Leppard. But success doesn't surprise Messrs. Crosby, DeMartini, Blotzer, Percy and Croucier. They take to it like a rat to cheese.

"There's a method to our madness," Crosby said. "We've been able to orchestrate pretty well where our career is going. We knew this was going to be a big album, and we knew the first one was going to be a monster, too. We're not overconfident, and we're not really cocky. But we do feel we know where our strengths lie."

5

VAN HALEN (23,535 votes)

Despite Van Halen's breakup a few months back, *Hit Parader* readers voted the band into fifth place in this year's poll. At press time, the band's future is still very much in question, with vocalist David Lee Roth investigating a movie career, and guitarist Edward Van Halen reforming the group around new vocalist Sammy Hagar. "Yeah, we're working together," Edward said in regard to Hagar. "We've known each other a real long time and we love the same kind of music. I'm very excited about working with Sammy, and once the fans hear the new stuff they'll be excited too."

JUDAS PRIEST (87,987 votes)

A year of virtual inactivity did little to hurt the popularity of Judas Priest in the eyes of our readers. Obviously, the Bad Boys From Birmingham are the true defenders of the metal faith. Now, with the band's eagerly awaited new LP finally finished, it seems the group's success is about to reach levels never before imagined.

"We're at an important point in our career," vocalist Rob Halford stated. "We've been playing metal for 10 years, and to celebrate a decade of music, we wanted to make this album and tour very special. I believe we have."

6

7

OZZY OSBOURNE (87,113 votes)

Will he or won't he? That question rests on the lips of heavy-metal fans everywhere. Will Ozzy Osbourne cast aside his successful solo career and return to Black Sabbath, the band he fronted for more than a decade? With his latest disc, *The Ultimate Sin*, proving the Oz's continued popularity, the always unpredictable Osbourne now confronts a most delicate dilemma.

"I am dedicated to my solo career — that's all I can say," Osbourne recently reported. "I enjoyed playing with Sabbath at the Live Aid show a few months back, but I still believe my future lies in my solo work. But I've always acted very much by instinct, so even I don't know how I'll feel about it tomorrow."

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8

W.A.S.P. (1983) Punk

"We're out to prove that we're more than hype — more than just some publicist's nightmare," W.A.S.P.'s leader Blackie Lawless said. "The gimmicks like throwing meat into the crowd and drinking blood from a skull served their purpose — they got us attention. Now, we want to show that there's a lot of substance behind the chaos."

W.A.S.P. are one of those rock-and-roll bands that are simply impossible to ignore. Love them or hate them, everywhere you look the bloody smile of Mr. Lawless is staring down at you. But, with the release of the band's latest LP, **The Last Command**, W.A.S.P. has proven there is indeed a talented band lurking beneath all that blood and sweat.

9

SCORPIONS (1970) Heavy Metal

When it comes to pure professionalism, no band in rock can match the mighty Scorpions. After a decade of winning battles in the international rock wars, these metal veterans have shown once again with **World Wide Live** that they remain one of the most dynamic and entertaining bands ever. Vocalist Klaus Meine, drummer Herman Rarebell, bassist Francis Buchholz, and guitarists Rudy Schenker and Matthias Jabs, know that they still pack the most lethal sting in the business.

"Rock and roll means everything to us," Meine said. "There are other bands whose members want to become actors or record executives. All we ever want is the chance to make more albums and play more concerts."

10

DIO (1982) Heavy Metal

After 15 years in the rock industry, Ronnie James Dio is one of the fastest rising stars around. The irony of the situation isn't lost on the leather-lunged vocalist, whose most recent album, **Sacred Heart**, is the most successful disc of his career.

"Today, people who don't know that I played in Rainbow or Black Sabbath are discovering me," Dio said. "In a way, that's kind of nice because, while I'm very proud of the music I made in those bands, those newer fans are responding to the music I'm making today, not to the past." □

Ronnie James Dio

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We Read Your Mail

We are loyal Ratt fans, but what is all this about Robbin Crosby? Personally, we feel that "King Crosby" is a royal jester! We would like to hear more about the real king, Warren DeMartini. He's a far better guitarist. Frankly, we don't care if Crosby is best friends with Motley Crue.

Ratt fans
Angela Sharp & Mary Miller

I hope every idiot who has ever thrown a firecracker during a concert is reading this. I recently went to see W.A.S.P., and I lost count of how many fireworks were tossed onstage. I am relieved that no band members were injured. Most rock stars risk their lives whenever they step onstage, thanks to jerks like you.

Disgusted Headbanger
San Jose, CA

First, I would like to say heavy metal rules — as we all know. Second, I want to congratulate Tony Iommi and Lita Ford on their engagement. Best of luck to both of you. Keep on jammin', Lita!

Jay Begert
Wadsworth, OH

I would like to take this opportunity to congratulate the best musician in heavy metal today. She has gone through a lot of crap to get where she is, and I'm glad to see that she is finally receiving recognition for her music. She richly deserves it! Congratulations, Lita Ford! I love you!

Richard Sproull
Temple, TX

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metal/rock magazine, and that's the way it should stay. Those twits who want to read about groups like Duran Duran can read their teen and pop magazines. If they don't like heavy metal and don't want to read about it, they shouldn't be reading **Hit Parader**. Leave our magazine alone!

Robin Hollister
San Jose, CA

Groups like Grim Reaper, Manowar, and Wrathchild are pointless. Aerosmith, AC/DC, Led Zeppelin, Boston, and newer groups like

Ratt and Kick Axe represent what rock and roll is really about — intelligent lyrics and kick-ass rockin' riffs. When death-metal fans finally wake up and start getting serious about music, they'll see they've been getting ripped off all along.

John Freel
E. Tawas, MI

All hard rock and heavy metal is great, from AC/DC to ZZ Top. So stop fighting, and bring hard rock and heavy metal to the top and bring down people like Boy George and Frankie Goes

To Hollywood:

Raul Sanchez
Mission, TX

We just got through reading one of those other "rock" magazines. It was a collection of junk! We're glad **Hit Parader** doesn't bother with wimp groups. We feel lucky to have a great magazine like yours. We'll never buy another so-called "rock" magazine again. Next time, it will be **Hit Parader**, the one and only metal mag. Keep the metal comin'!!

Two Metal Maniacs
Colorado Springs, CO

I'm sick of people putting down Quiet Riot. If they like the music QR plays, they should listen to the group, not stop listening just because they have big mouths and personality problems. Judge the group by its music and its talent.

Billy Kolitsidas
Quebec

Fly On The Wall is great! AC/DC are gods! Angus Young has killed Eddie Van Halen and (what's his name?) Ying-Yang Malmsteen. If it wasn't for AC/DC, I'd be on drugs!

God Bless The
"Thunder From Down Under"

This letter is to congratulate AC/DC on their new LP, **Fly On The Wall**. It's just as great — if not better — as the rest of their LPs. Next to Angus being a great jammer on his guitar, he is also a doll! Keep up the great work, guys, and keep on rockin'!

AC/DC Worshiper
Detroit, MI

Heavy metal is Judas Priest, Whitesnake, and Michael Schenker, not Van Halen, Quiet Riot or Ratt. Anyone who pays more attention to looking sexy than to their music has nothing to do with rock, let alone metal. I don't want to cut anybody down, but metal is music, not a fashion show.

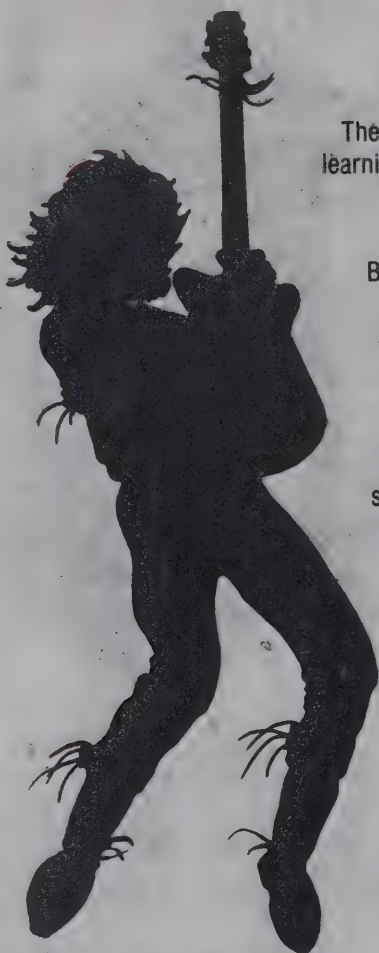
Jenn Jones
Milan, MI

Last night, I was in Wichita, to see Ratt and Bon Jovi in concert. Both were excellent, but I was unable to see all of Ratt's set because I was given a major concussion by a bottle someone threw. During Bon Jovi's set, Jon had to stop the show and help several people from the front row onto the stage to keep them from being suffocated! First, I would like to thank Jon for stopping the show to save those kids, and second, I want to voice my disgust at how a bunch of troublesome stoners can ruin an evening for those who keep their wits enough to enjoy the show.

Rich Snowden
Caldwell, KS

I've been a fan of Motley Crue since they started playing. I thought that **Shout At The Devil** was good, but the new album, **Theatre Of Pain** is the best! The guitar on this album is the best I've heard since the late Mr. Randy Rhoads. Mick Mars, keep on rocking. You're doing a good job.

Humberto Sanchez
Miami, FL



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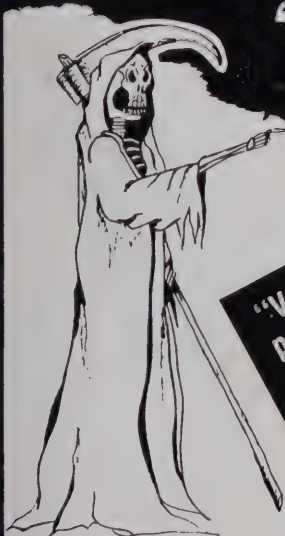
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Quiet Riot: Enough put downs?

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Kelly Eisenhour
Colstrip, MT

I just wanted to ask you what happened to Motley Crue? I really think they stunk up this one. Every time I think of **Theatre Of Pain**, it makes me sick. Both Nikki and Vince said the album would be a lot harder and a lot better than the first two, and that's wrong. I just got the tape last week, and I think it stinks. They

J. Molon
Torrington, CT

Patrick Dunn
College Park, GA

John Schuh
Freedom, WI



Accept: Our readers think they really rock.

In a future special issue, **Hit Parader** will be releasing its second annual Heavy Metal Awards spectacular, honoring the top headbangers of the year. Please fill out the ballots below and return to: Heavy Metal Awards, Charlton Publications, Division Street, Derby, CT 06418.

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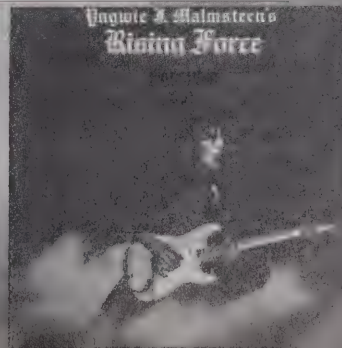
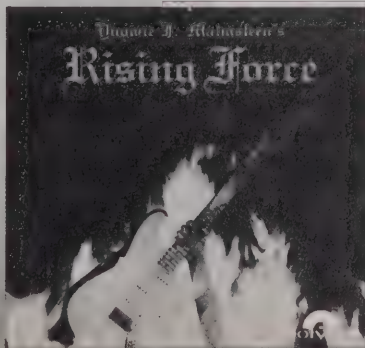
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Heavy metal happenings

by Andy Secher



Iron Maiden: Debating whether or not to go back on the road.

Relaxing at home after their exhausting yearlong *Powerslave* tour, the members of Iron Maiden are contemplating the possibility of touring behind the release of their new live album, *Live After Death*. It seems that bassist Steve Harris wouldn't mind taking a little time off, while vocalist Bruce Dickinson is apparently ready to get back on the road. "They'll probably reach some sort of compromise," a band spokesman said. "That's what they always do. It's one of the reasons the band stays strong."

Ozzy Osbourne reported that his new band — bassist Phil Soussan and drummer Randy Castillo, plus mainstay Jake E. Lee — is "working like a dream." But, while the Oz continually says he's totally committed to his solo career, he keeps leaving the door open for a possible re-formation of the original Black Sabbath. "When we got together a few months ago, there was magic," he said. "I don't know how long that feeling would last if we got together again, but it certainly was a great experience — one I might be tempted to try again if the situation was right."

"I want to have a ramp that goes out into the audience so I can run out there, pick up the woman of my choice and have some fun during Eric Carr's drum solo," said Kiss' Paul Stanley. While Paul may make light of the plans that have gone into completing the band's *Asylum*-tour stage set, it is widely reported that the set is the most expensive in rock history. "It's big, that's all I know," Paul said, with a laugh. "It makes the stage we used for the *Animalize* tour look tiny in

comparison."

Exciting news from the Van Halen camp. According to new vocalist Sammy Hagar, work is well under way on the band's next LP. The Red Rocker promises the disc will be the VH's hardest rocking album in years. "It's great," Sammy said enthusiastically. "We're all real excited about the way things are going."

Letter of the Month.

Dear Andy,

Recently, I saw a group of people on TV who want to put stickers on heavy-metal albums saying that the lyrics are pornographic. Since when do we live in Russia? I thought we had freedom of expression in the United States, but these idiots want to have everything their own way. It makes me sick! Who do these creeps think they are? Do they want us all to sit at home and listen to Frank Sinatra albums like they used to do when they were kids? Hell, everyone in the protest group was 50 or older. I didn't see too many teen-agers protesting. What gives here?

Diane Lannote
Sacramento, CA

Dear Diane,

There's no denying that the conservative elements of our society continue to view rock and roll — particularly heavy metal — as the bane of human existence. But I wouldn't worry too much. Rock survived in the Fifties when everyone was against it, and it's survived more upheavals, battles and conflicts than any banana republic in South America. Let those protesters have their fun if they want to. We'll just keep rocking in the meantime.

Motley Crue have been receiving a surprising amount of heat from their fans due to their apparent softening. With an anti-drunk driving statement adorning the inside of the band's latest LP, **Theatre Of Pain**, and the group's stage gear turning from leather-and-chains to satin-and-frills, many of the Crue's staunchest supporters are wondering what the hell is wrong with these rabble-rousers. "We've learned from our mistakes, and we want others to learn from them, too," bassist Nikki Sixx said. "We're still as crazy as ever, and we'll never tell anyone how to act, but we've learned when to be crazy and when to be a little more mellow."

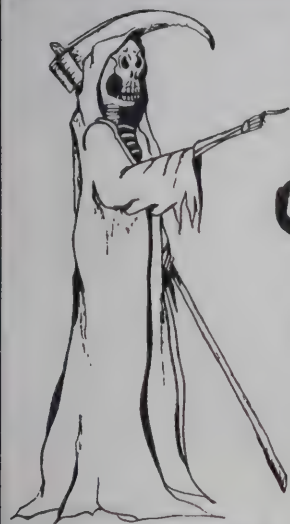
Battling Billy Squier was recently involved in a number of hair-raising events while vacationing in Asia. It seems that Squier became unknowingly involved in a number of border skirmishes between warring countries, but the ever-cool Mr. Squier retained his composure, even while bullets flew around his curly head. "It was wild," he reported. "But it made me appreciate coming home to America more than ever."

Judas Priest's Rob Halford said that, while he will always wear black leather



Geoffrey Thomas

Billy Squier: Caught in the crossfire.



O-men

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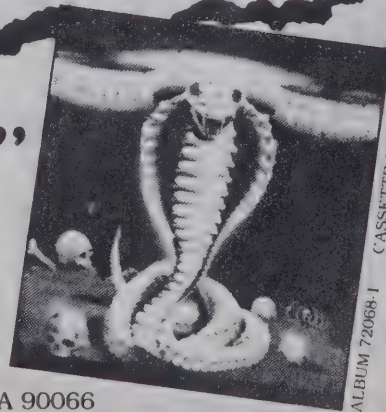
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A black and white photograph of the four members of the band The Grateful Dead. From left to right: Bob Weir, Mickey Hart, Jerry Garcia, and Bill Lerry. They are all looking towards the camera against a dark background.

Led Zeppelin: Will they or won't they?

* * * * *

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Name all the guitarists who have appeared in the following bands: the Scorpions, Deep Purple and Kiss.

ANSWER TO LAST MONTH'S SCRATCHER: Of the four bands mentioned last issue, the only one with a platinum album is Ratt. So far, Krokus, Dio and Y&T have only been able to achieve gold status.

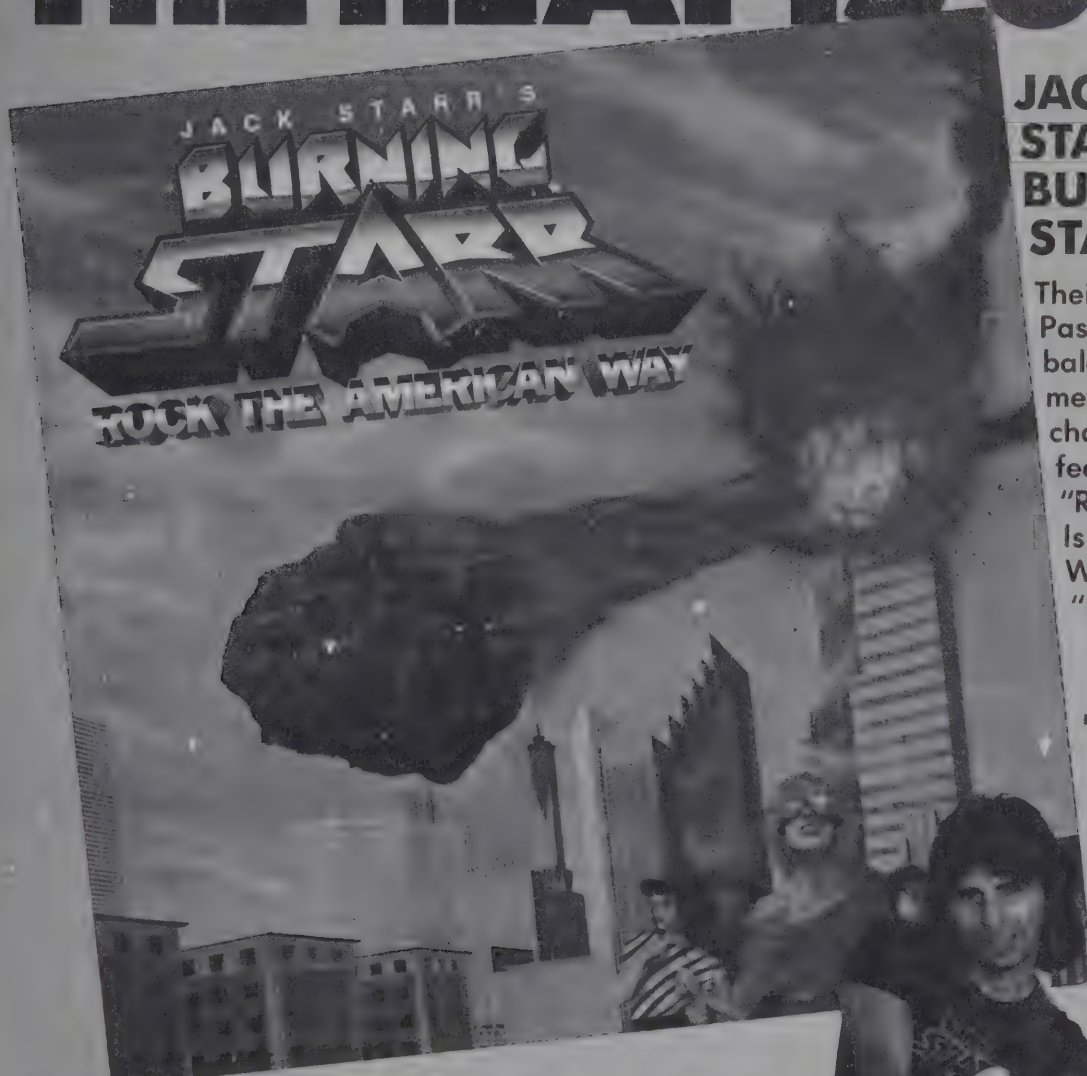
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Uriah Heep

the forgotten masters

After Lengthy Hiatus, Metal Legends Return To Action With **Equator**.

by Andy Secher

When a list of metal's ancient warriors is recited, one name is almost always omitted. Sure, the monikers of Deep Purple, Black Sabbath and Led Zeppelin sit prominently atop any such roster, but one group rarely given proper credit by metal mongers is Uriah Heep. Formed in 1970 by London-born guitarist Mick Box and taking their name from a character in a Charles Dickens novel, Heep met with nearly universal hostility, for both the uninhibited caterwaulings of vocalist David Byron (who died tragically earlier this year) and the band's simplistic, thudding sound. Now, however, with a rejuvenated lineup tearing up the charts with

the album **Equator**, Uriah Heep seem intent in finally reaching the metal plateau that has eluded them for so long.

"We've never been particularly motivated by fame and fortune," Box stated. "We've always enjoyed playing rock and roll, and we've taken every opportunity given us to keep this band going. We've had a lot of hurdles placed in our path over the years, but the bottom line is that we've had a great deal of fun. The strangest part is that I feel our best days are still ahead of us. We're receiving more record-company support and fan reaction than we did during any time in our history."

While only Box and drummer Lee Kerslake (formerly of Ozzy Osbourne's *Blizzard Of Ozz*)

not be 20, wear makeup and live in California to deliver first-rate hard rock.

"I'm very pleased to see that heavy metal has finally begun to get the degree of attention it deserves," Box said. "I can recall when, not that long ago, there simply weren't that many hard-rock bands around. You had the few elite supergroups, but the young bands who were playing that kind of music just weren't getting any recognition from record companies. We survived that period with a little difficulty, and now, with things being so good for hard-rock bands, we want to be part of it."

For Box and the other members of Heep, the opportunity to tour America as a headline attraction for the first time in nearly a decade, is one of the most exciting aspects of their resurgence. Though they are not playing arena-sized halls, the band has been pleased to find fan reaction to Heep's older material just as strong as it is to the material on **Equator**.

"Fans of the type of music we play have a sense of history," Box explained in his heavy British accent. "They may not have seen Uriah Heep before, but they are aware of our contributions and the music we play. It is very rewarding to hear fans who are in their teens respond to songs like *July Morning* and *Easy Living* which were recorded when they were still babies."

"We're very proud of our new material," he added. "We feel it stands up very well to the 'classic' Heep songs of yesteryear. One fan came up to me the other day and asked which were the new songs and which ones were old. That made me laugh, but it also made me more aware that we haven't lost the ability to play great rock and roll."

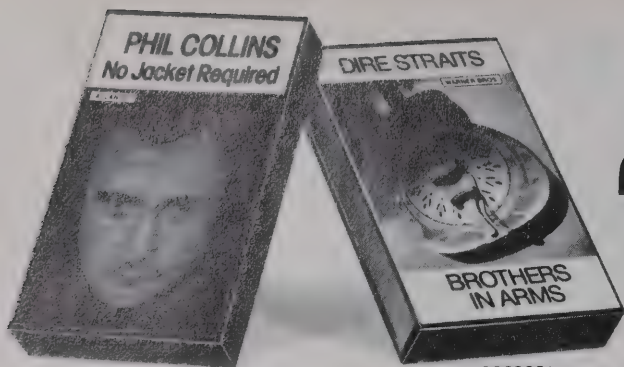
One major difference between today's rock marketplace and Heep's early Seventies' breeding grounds, is that fans today expect to see more than just a band playing their tunes onstage. In light of the mega-million dollar stage sets utilized by the likes of Motley Crue, Van Halen and Ratt, Heep have had to update their approach to going on the road.

"They say you can't teach an old dog new tricks, but we've had to learn a few," Box said. "We always enjoyed putting on a good live show, but when we compare what we've done in the past with what some groups are doing these days, it doesn't measure up on a theatrical level. That's why we've had to work even harder onstage. We're not playing the big places where you can have all sorts of special effects. Right now, we're relying more on our experience and, so far, that's been enough." □

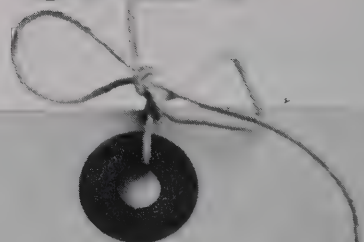


Uriah Heep (left to right) Trevor Bolder, Mick Box, John Sinclair, Lee Kerslake, Peter Goalby.

remain from Heep's original lineup, they have been joined by rock veterans Trevor Bolder (bass), Peter Goalby (vocals) and John Sinclair (keyboards), to create one of the band's strongest incarnations. On tracks like *Rockarama* and *Party Time*, Heep prove that one need

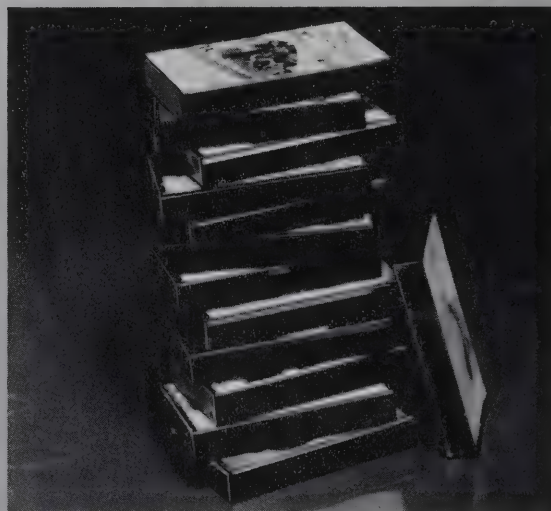


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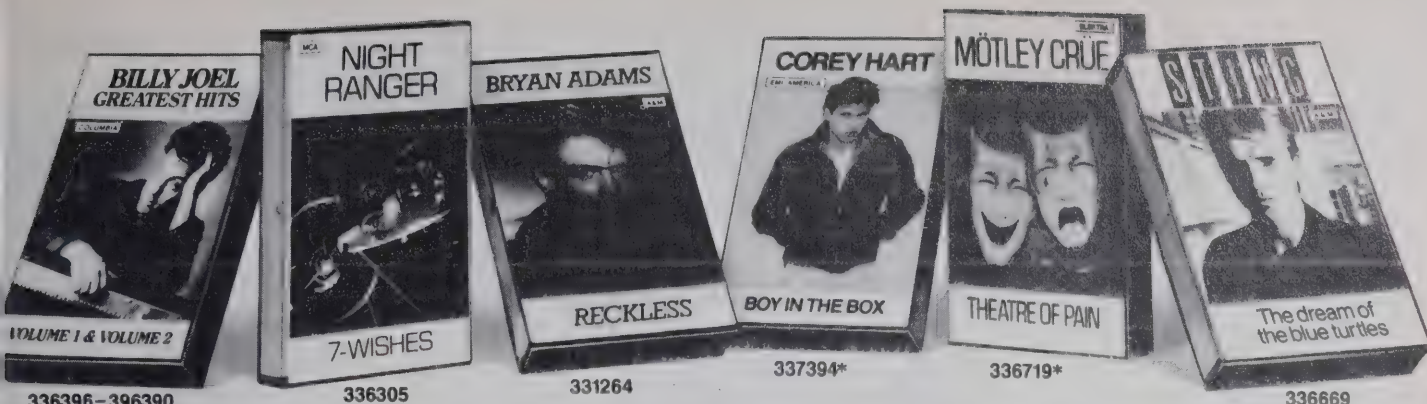
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HIT PARADER PRESENTS

THE WILD BUNCH



Shok Paris: Cleveland's premier metal act.

SHOK PARIS

Shok Paris like to bill themselves as "Cleveland's frontrunner of original metal bands," but there's a great deal more to this metallic quintet. In fact, their debut disc, *Go For The Throat* (from which the

tracks, *Marseilles de Sade* and *Battle Cry*, were taken for use on **The Wild Bunch**, establishes Shok Paris as one of America's premier hard-rock hopefuls. Rallying around the guitar riffs of Ken Erb and Eric Marderwald, the vocal skills of Vic Hix, and the powerhouse rhythms of bassist Kel Berkshire and drummer Bill Sabo, Shok Paris seem destined to climb to the top of the heavy-metal mountain in record time.

"There's something on our album for everybody, whether you're a heavy-metal fanatic or not," Erb said. "The tunes we write are catchy, sharp and to-the-point, and we like to put in a little melody as well. The strength of what we do is the diversity we show. We like to blend a variety of styles into each song we do. That's why Shok Paris is special."



Blacklace: "Our songs are excellent and our live shows can't be topped."

BLACKLACE

Heavy metal remains a medium dominated almost entirely by male performers. Blacklace's Maryann Scandiffo is out to change that.

Along with bandmates Anthony Fragnito (bass), Carlo Fragnito (guitar), and Steve Werner (drums), Scandiffo's full-throttle vocal style and brazenly sexual stage behavior make Blacklace a band that's exciting to hear *and* see. As evidenced on the group's second LP, *Get It While It's Hot*, from which the track, *I Like To Rock*, was taken for inclusion on **The Wild Bunch**, this New York-based quartet is intent on bringing its "melodic metal" style to the masses.

"Being a woman in heavy metal can be a benefit, or it can hold you back," Scandiffo said. "If you can use your femininity to your advantage, then things will go well. If you let charges get to you — like you're pandering to your audience, or that being a woman is just a gimmick to get the band noticed — then you're in trouble. With Blacklace, we've taken full advantage of the fact that I'm a little different than the average heavy-metal singer. But it's also true that our songs are excellent, and our live show can't be topped."

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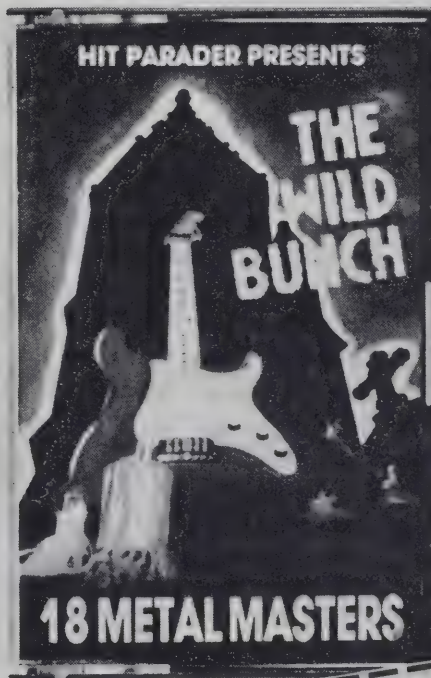
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by Andy Secher

LEGENDS OF ROCK

If there ever was a real-life band who could match the exploits of the fictional Spinal Tap, then Status Quo was it. Evolving from a psychedelic-era pop band to the kings of mindless British boogie, Quo epitomized everything music purists hated about heavy metal. They were loud, obnoxious and overtly simplistic — the ingredients that made them favorites of European headbangers for nearly two decades. While the band enjoyed only sporadic success on this side of the Atlantic, their chart-topping string of Continental successes have permanently insured their place in the hearts of rockers everywhere.

"We were a working-class band," Quo's founder/guitarist Francis Rossi explained. "Our appeal to fans was because they could relate to us as people, as well as musicians. It was like we were on a first-name basis with a lot of our friends in the audience. That was a quality that bands like Zeppelin and the Stones just never had. We didn't have to work on our image or our style — we just were ourselves at all times. That was the secret to why we lasted as long as we did."

Formed in London in 1966, by Rossi, bassist Alan Lancaster and guitarist Rick Parfitt, Quo originally followed the fashion of the day by blending their lightweight pop efforts with a touch of acid-rock hysteria. The amalgam yielded a song with the intriguing title, *Pictures Of Matchstick Men*, which, despite its often incomprehensible lyrics, sailed into the top-10 on the British charts. By 1967, Status Quo was sitting on top of the world with a string of successful singles to their credit. But as quickly as success came, it vanished.

"The formula for writing successful pop songs is very limited," Rossi explained. "We were just young kids having the time of our lives, but after a few years of writing cute singles, the well just ran dry. The scene was changing so fast in England. Everyday there was a new face and a new sound. We suddenly found ourselves being yesterday's news, and we knew we had to do some drastic changing if we wanted to survive."

Change they did. The band took a year off from the rock wars only to re-emerge in 1970 with a hit, *Down The Dustpipe*. The single set the standard for the Quo power-boogie anthems that were to come. Gone forever were the quivering guitars and ethereal vocals of their early days. In their stead, were pure pile-driver licks that threatened to bash the listener into submission.

"We just turned everything up on the amps and played," Rossi said, with a laugh. "The critics didn't know what to make of us. They called us every name in the book, but we kept cranking out the songs, and the fans responded to them. When all is said and done, that's still all that really matters."

Yet, despite a string of album successes such as **Piledriver**, **On The Level** and **Status Quo Live**, the band was never able to break out of their British stronghold to reap gold in America. Unlike most of their hard-rocking brethren who lived and died by the Yankee dollar, the always laidback Quo men never seemed to mind their lack of Stateside recognition. In fact, except for a few perfunctory tours in the late Seventies, the band seemed quite content to tour Britain and the rest of Europe for a few

months a year, and then slink off for a few months of well-deserved rest and relaxation.

"We were never motivated by greed," Rossi said. "We just loved playing rock and roll. The fact that we didn't make it big in America never bothered us. We had our fans, and we made our share of money, and most importantly, we were happy. That was true right up until last year. That's why we decided to call it a day. We just lost a bit of our drive to go out and play. Our families were getting older, and we all wanted to spend more time with them instead of touring the highways of Europe. It was a great 20 years, and I'm sure we'll get together from time to time to give the fans a taste of what it used to be like. We just want to remind them, every now and then, that nobody did it better than Status Quo." □

STATUS QUO



Status Quo: "We were a working class band — that was the appeal."

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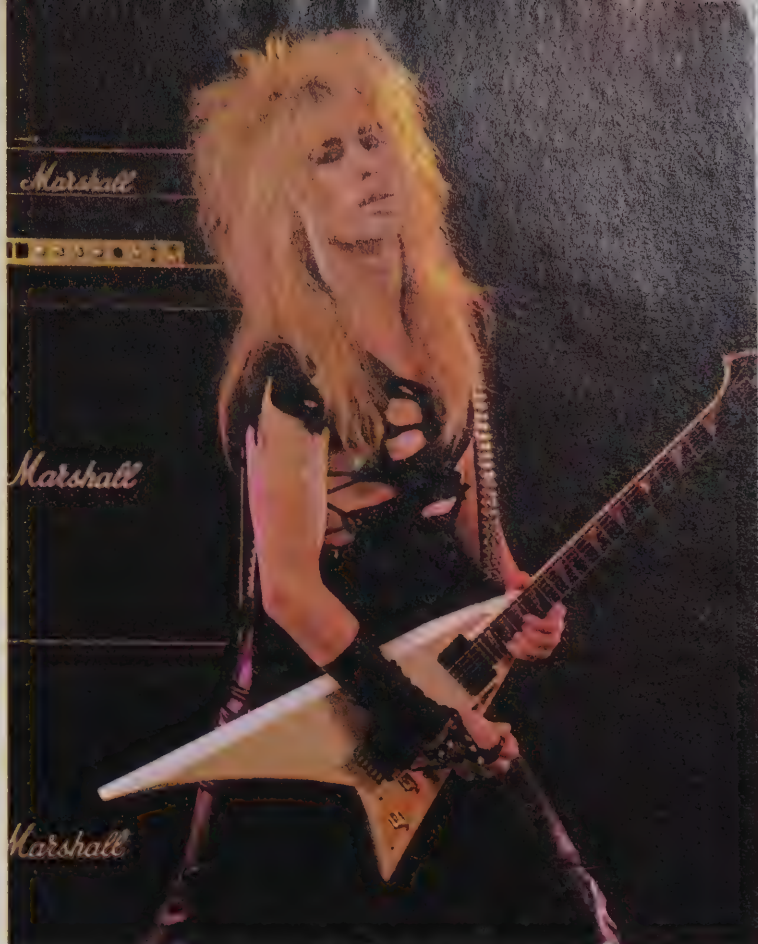
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RATT

Neil Zlozower

Stephen Percy

West Coast Rockers Lay It Down To Reach Platinum Paradise.

by Judy Wieder

Hit Parader: You must be exhausted, playing night after night!

Robbin Crosby: Well (sighs), we've just been playing *every night*. Bon Jovi's with us, which has been real good.

HP: How do you like touring with them?

RC: It's fine, really. They're real nice guys. I've known Jon for a while because Nikki's (Sixx of Motley Crue) manager is also Bon Jovi's manager. So I'd met him a few times before. I hadn't really met the other guys in the band, but they're nice guys, too. The shows are selling out and the album has been doing just fantastic! We went platinum by the middle of last summer! If I was any happier, I'd be twins!

HP: I was thinking how the pressure seemed intense for you guys to come up with a good second album. Too many heavy metal bands are falling apart on their follow-up LPs. I've heard people say that Ratt is carrying the heavy-metal torch. After last year's MTV problems and the lack of heavy rock in the Top 40, do you feel that the whole world is watching you?

RC: (Hesitates) Well, I'd say that's true, but only in the sense that we were the first ones to come out with a new album. Now, both Motley and Twisted Sister have delivered great new albums, as well. For a while we were carrying the torch, I agree, but just because we were the front-runners, timewise. Motley and Twisted Sister are doing excellent, too. That's how I like it. I think heavy metal is off to a good start again.

wild in



Neil Zlozower

The Ratt pack (left to right): Robbin Crosby, Juan Croucier, Stephen Pearcy, Bobby Blotzer, Warren DeMartini

HP: Do you feel like there have been some bruises caused by the MTV ban on heavy-metal videos?

RC: They never gave Ratt any trouble!

HP: That's true. Ratt has always been very popular with MTV. But, other heavy-rock bands still can't get their videos played. Jon Bon Jovi told me he didn't think it would affect his band, and it did! He felt they were hurt in that whole thing.

RC: Yeah, this is probably true. But all I can tell you firsthand is that it hasn't ever affected us. You're right, I've seen it affect other groups, definitely. Last year there was such a big rock explosion — bands that just sort of hung around for awhile. When it comes right down to it, I don't know what happened. All I know is, so far so good for Ratt.

HP: What's different this time on tour, after a second hit album?

RC: To tell you the truth, it's very similar to last year. The reason is because we haven't really quit touring yet since last year (laughs). We just stopped long enough to do the record. It seems like we were just here with Billy Squier, playing the same hall. The only difference is that we're headlining and everybody's here to... to...

HP: See you?

RC: YEAH!

HP: Well, come now, Robbin, that's some difference!

RC: Uh, yeah.

HP: Okay, so, how does it feel?

RC: It feels great! I like it! We all like it a lot!

HP: Was your tour of Japan as exciting as everyone says it was?

RC: Yeah, it was really beautiful. Everybody had a great time. Each guy in the band had his own special cheering section.

HP: Do the people there understand the songs?

RC: Sure. Even if they can't speak English, they can still sing along with the songs.

HP: Was touring Japan a warm-up for touring the States?

RC: It's totally different, to tell you the truth. There's not a lot of travel involved in touring Japan. We were basically just hanging around Tokyo. We're really looking forward to going back soon. We have lots of Japanese reporters with us now, following our U.S. tour. It's really amazing how they take to hard rock!

HP: Is Japan a huge market for your albums, too?

RC: Oh, yes! We're quite popular there.

HP: How is success affecting you personally?

RC: It doesn't affect me one way or another, really. We're not doing this for the money. It's just what we love to do — Ratt and Roll! I don't spend any money on tour.

HP: You haven't bought a home or anything?

RC: No.

HP: I know you have a fixed-up Mustang.

RC: Right, that's all I've got.

HP: Why didn't Ratt perform at Live Aid?

RC: This really disappointed us. We really wanted to play, but nobody asked us.

HP: What? Ratt would have been perfect for that show. They needed a younger heavy-rock band!

RC: Yeah, but nobody asked us. And it didn't seem to be the kind of thing you force yourself into.

HP: You should have, anyway!

RC: But, we've done things with all those people — Bill Graham, MTV. I don't really know why they didn't ask us. I suppose we could have offered our services. I just assumed that we should have been invited. That's the kind of stuff — the political stuff — that really bothers us. Why weren't we asked? We really wanted to do it because we weren't able to do the Hear 'N Aid project when we were busy doing our record. We sorta felt bad about that and now the Live Aid thing. Well, at least we donated *Round And Round* to that MTV cancer fund-raising album.

HP: Well, what's scheduled for you in the near future?

RC: We just played in England with ZZ Top and Bon Jovi, and there'll be some dates with the Scorpions, as well. Now, we're getting back with Bon Jovi to hit some arenas we missed during the first leg of the tour. This could go on until Christmas.

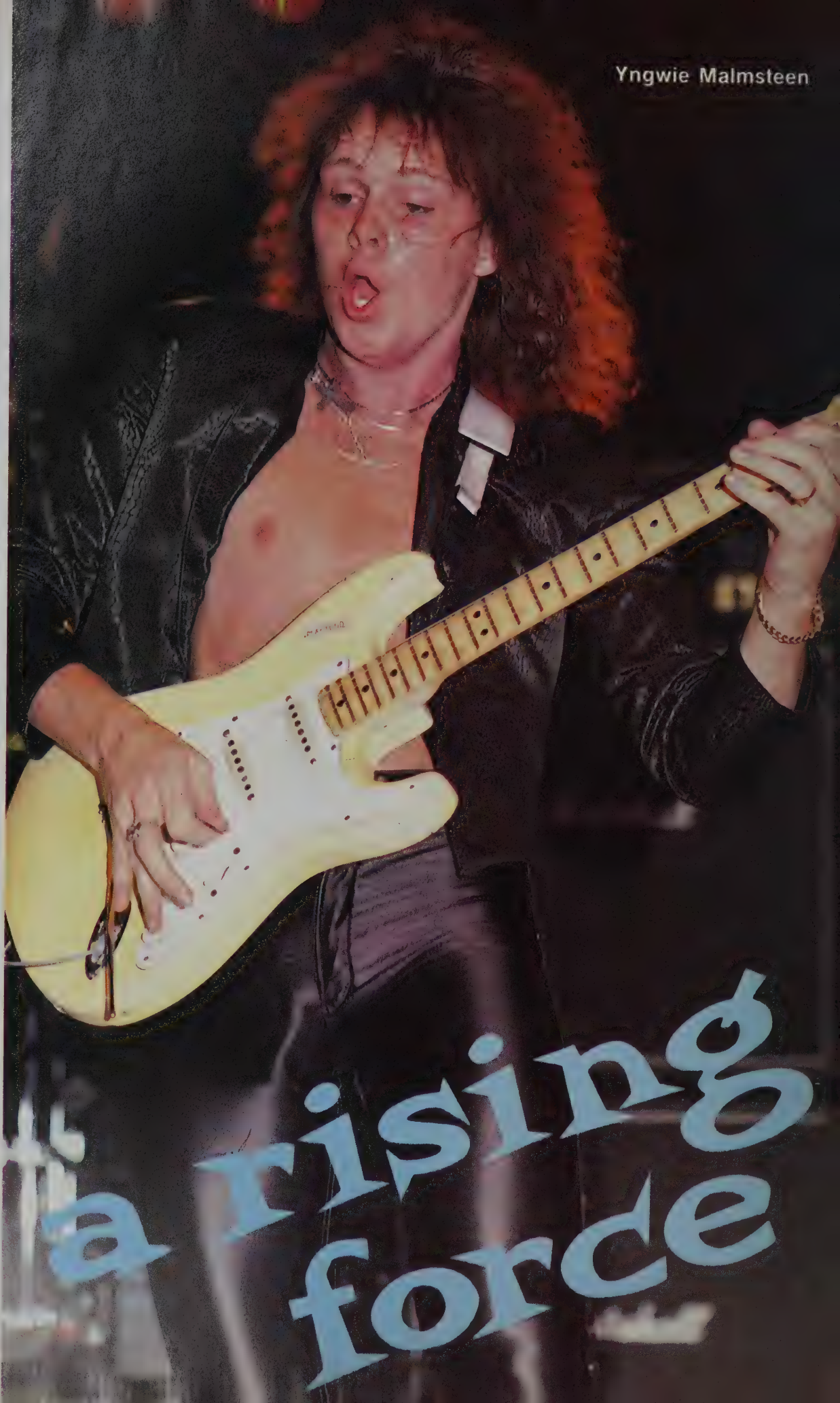
HP: As always, it sounds pretty packed!

RC: Thank goodness! I just hope it never ends. □

The streets

Yngwie Malmsteen

Yngwie Malmsteen



a rising
force

Young Axe Master Shows His Skills On **Marching Out**

by Don Mueller



ngwie Malmsteen sees life as a challenge — a challenge for both himself and anyone who has to deal with this 21-year-old guitar prodigy. No, Yngwie isn't about to win too many popularity contests. He's offended, annoyed or simply out-egoed virtually everyone he's met since his 1983 emigration from

Sweden. Still, past associates like Ron Keel and Alcatrazz's Graham Bonett admit that, when it comes to six-string heroics, few men in metal can match the skills of Mr. Malmsteen.

"The trouble with Yngwie — at least one of the troubles — is that he *knows* he's good," Bonett said. "I've worked with the best, including Ritchie Blackmore in Rainbow, but Yngwie takes the cake. He's impossible to deal with because, when it comes to music, he thinks he knows everything."

The surprisingly soft-spoken Malmsteen does little to refute the charges that surround him. As he sat, relaxing his long, lean frame in his record company's conference room, the axe-master grinned pleasantly when informed of the trail of "kind" words he has left in his wake.

"I've never been into music to make friends," he said bluntly. "I feel I have something to say, and I don't like it when others show less dedication to music than I do. I admit that I can be somewhat domineering, but that's only because I wish to get things done the best way they can be done. I refuse to believe there's anything wrong with that. If Graham or Ron feel like saying bad things about me, that's their concern. My problem with them was a business one, more than a personal matter. I think they know that. If they want to make it personal, that's not of any interest to me. My only concern is the music."

Yngwie's singleminded determination has yielded a flood of recorded product in recent months. First came his debut solo effort, **Rising Force**, a predominantly instrumental LP that hit the record racks in late spring. Only four months later, a second Rising Force album, **Marching Out**, was released, adding more fuel to the fire of controversy already surrounding this budding legend.

"People keep asking me why I released two albums in such a short period of time," Malmsteen said. "Everyone naturally assumed that it was because of my ego, or whatever they want to call it. You know, 'Oh, Yngwie must want to show everyone that he can work faster than anyone else.' The truth is that I do work very quickly, and I probably could release an album every four months. But the fact this time is that I was working on **Rising Force** while I was still in Alcatrazz. The two albums might have come out a few months apart, but there was a great deal more time between their recording sessions."

"They're very different albums," he continued. "The first one was more experimental, and was basically just me and my guitar. **Marching Out** is more of a band effort. I like working with a band, especially the people I have in the group now. They're very good players, and they know how to listen to me. They can play anything from electric jazz to hard rock. People in my band need that sort of flexibility."

Yngwie's regimented attitudes and wide-reaching skills can be traced to his upbringing in Sweden where, by his early teens,

Scandinavian rockers already considered him a guitar prodigy. Unsatisfied with his playing, according to legend, young Yngwie started skipping school to concentrate on his six-string skills. Sitting in a darkened room, with Deep Purple records on his turntable and his Stratocaster across his knee, Malmsteen developed his distinctive style by first memorizing the work of his primary mentor, Ritchie Blackmore, then expanding on it.

"I won't deny that Blackmore was a big influence on me, but I don't feel our styles are similar at all anymore," Yngwie explained. "I hardly ever listen to rock guitarists now. I much prefer to listen to classical music. It's much more challenging. I don't mean to dismiss other rock guitarists, or to make it sound like I am belittling them, but, in my mind, I've passed anything I can still learn from them."

Yngwie's first Swedish band — named Rising Force (as were all three of his solo outfits) sent a demo tape to a number of American record labels. A small indie label in California picked up on Yngwie's playing, and invited him over to make a solo album. Upon arriving in America, however, Yngwie decided against making that solo disc, opting to join Steeler, a band featuring vocalist Ron Keel. That partnership yielded one album, and a lot of ruffled feathers.

"I always thought that Yngwie worked with me because he liked my music," Keel has said. "Now, he goes around saying the only reason he joined Steeler was because he figured he could stay in America longer if he was a member of a band. That kind of hurts, but it's perfectly in character for him."

While Yngwie seemed a bit surprised by Keel's harsh words, he didn't deny their validity. "If I had done the solo record they wanted me to do, I probably would have gone home after finishing it. It's true that by joining Steeler I felt I had a bit more stability. But Steeler was Ron's band, and I don't necessarily want to work in a group where the music revolves around the singer. That's very limiting."

In light of those words, why was Malmsteen's next career step leaving Steeler and joining Graham Bonett's group Alcatrazz? "I was promised that I would have a great deal more freedom in that band," Yngwie explained. "But that wasn't the truth. We worked very slowly in the studio, which bothered me greatly, and then I didn't think the music was good. All in all, Alcatrazz, was a waste of my time."

While still a member of Alcatrazz, Malmsteen decided to go into the studio with some associates to begin work on his first solo album. That disc persuaded him to split from Alcatrazz after one album and tour, and begin life on his own. Now, with both of his solo efforts further solidifying his reputation as both a brilliant instrumentalist and a royal pain in the ass, Yngwie has set his sights on new horizons.

"I would like this band to become one of the most popular groups around," he said. "I don't want that from a money point of view — that's really not that important — but from the point of recognition. If we get the recognition we deserve, the money will naturally follow. And if we make enough money, we'll be able to put more money into our shows. That's all part of being in this business. I may be difficult to work with at times, but I do have my priorities. I know what is important in life." □



Sabbath circa 1973 (left to right): Bill Ward, Geezer Butler, Ozzy Osbourne, Tony Iommi.

Ozzy &

by Herman Marks

A SPECIAL REPORT

Will They, Or Won't They? Only The Oz Knows For Sure.

It was as if the 80,000 fans at Philadelphia's J.F.K. Stadium — and the millions watching on television throughout the world — were caught in an intergalactic time warp. The year was 1985, yet there, on the same stage, stood the unmistakably recognizable figures of Ozzy Osbourne, Tony Iommi, Geezer Butler and Bill Ward. Yes, after six years of bitter vocal tirades and even threats of physical violence, the members of the original Black Sabbath had temporarily buried the hatchet and rallied together at the Live Aid benefit for Ethiopian famine relief.

"It felt very natural being onstage with the guys," Ozzy said, shortly after the band's three-song, 20-minute set was completed. "After all, it's not like I

haven't played the material recently. I've always loved Sabbath's songs, and that's why I play *Iron Man* and *Paranoid* in my sets. I know that, at one time, the other guys weren't happy I did that, but we've all grown up a great deal over the last six years. They realize that our lives are very interconnected. When you spend a decade playing with the same people, you're like brothers — even if you have fought from time to time in the past."

As was expected, rumors flew fast and furiously that the Ozzy/Sabbath partnership was to be a permanent one. It seemed only logical — after all, since Ian Gillan parted with the band nearly two years ago, Sabbath has been struggling to find a vocalist. Ozzy had been

doing some agonizing of his own — trying to find a group to complete his next solo LP, *The Ultimate Sin*. While the Oz didn't deny the possibility of working with Sabbath again in the future, he quickly put to rest the rumors of Sabbath's permanent reformation.

"I always said, if a special occasion came up, we'd all get back together again," Ozzy explained. "People thought I was just being crazy when I said that, but obviously I wasn't. This was a good time for us to do it. A lot of fans have grown up in the last seven years who never had the chance to see the original Sabbath. We thought it would be nice to give them that chance."

"At the moment, I'm committed to my solo career. I'm putting

together a new band which will feature Jake E. Lee, a bassist named Phil Soussan, and drummer Randy Castillo who used to play with Lita Ford's band. I originally wanted to have my new album out last summer, but when I realized it had to be my best LP ever, I knew I couldn't make a record like that with the musicians I had in the band. I enjoy playing with different musicians today. After playing with Tony, Bill and Geezer for 10 years, I get a lot of pleasure out of playing with as many different people as I can."

While Ozzy apparently has his musical career back in high gear, the members of Sabbath are in a state of flux. Without a studio LP in two years, and unable to find a vocalist who meets the band's



Mark Weiss

Sabbath today: "It felt very natural for all of us to be on stage together."

Sabbath

A SPECIAL REPORT A SPECIAL

stringent needs, the Sabs seem headed in different directions—at least temporarily. Bassist Butler recently released his first solo LP, while guitarist Iommi is working on a number of album ventures—one being with his fiancée, Lita Ford.

"I'd like to think that Sabbath is on hiatus," Butler said. "But in all honesty, we don't really know where we are at the moment. Our interest in the band is still very much there, but, the fact is, unless we can find a vocalist who meets our needs, we'd prefer to keep the band apart. We've gone through so many changes over the last few years that any more would hurt the integrity of the band. With the respect we have for Sabbath, that's the last thing we would want."

In sharp contrast to Osbourne, Butler holds the door open in case

the Oz should choose to rejoin his former mates in the near future. While he admits such an event seems unlikely, Geezer has grown receptive to the idea of working with the original Sabbath.

"I must admit that, a few years back, the very idea of working with Ozzy again would have had me

"I don't know what it would be like going back on the road with Ozzy," he added. "He's still a little demanding and strange at times, but we all are. There have been so many other band reformations recently that I guess many people expect us to get back together. I'm sure it will never happen on a

"We're all like brothers — even if we have fought from time to time."

laughing on the floor," he said. "After what he had said about us, and what we had said about him. I would have preferred to work with *anyone* else. But, as we all realize, we fight like any family does, and since we've all grown up a lot, there's no reason we can't be friends.

fulltime basis, but it is fun to think about."

As Butler implied, in the wake of the successful Deep Purple and Yes reunions, it would seem appropriate for the Princes Of Darkness to, once again, cast their metal spell on rock fans everywhere. With heavy metal rising to

new heights of popularity around the world, the timing seems right for what many consider the ultimate metal unit to show a younger generation what true headbanging is all about.

"Sabbath had an incredible influence on so many bands that are around today," Osbourne said. "The way we looked and the way we sounded has really made a lasting impression on people who came along 15 years after we started. That's an incredible compliment but, the truth is, Sabbath was more than just a look and a sound. We had an attitude and a conviction that I just don't see anymore. We weren't in music just to make money. We believed in what we were doing. It was when that conviction began to wane that I wanted to leave the band. From what I can tell, it's back today as strong as ever." □



HIT PARADER DOKKEN



JUDAS PRIEST

men of steel

A Look Back At The History Of The British Bashers.

by Rob Andrews

It's hard to believe that 15 years have passed since the first version of Judas Priest blasted onto the Birmingham, England, rock scene. While it took a few years before the band actually re-recorded their debut album, Priest's course to the top of the heavy-metal heap had already been set. Let's take a look back through the years with Rob Halford, Glenn Tipton, K.K. Downing, Dave Holland and Ian Hill.

1971 — Early in the year, schoolmates K.K. Downing and Ian Hill decide to put together a group that as K.K. recalls, "could match some of the excitement that groups like Cream and the Hendrix Experience created." Quickly recruiting vocalist Alan Atkins and drummer John Ellis, the band — christened Judas Priest after a group Atkins was previously in — sets out on a club tour of the British Midlands. Unfortunately, with progressive rock in vogue, the band's "heavy blues" style is slow to win fan support.

1972 — It's a slow year for the band. They continue touring despite a constant change of drummers, going through four skinbashers in less than 12 months. Venturing out of their home territory, Priest actually manage to land a gig in London. "We were having fun," K.K. says. "The fact that we weren't making enough money to eat really didn't seem to matter very much. We were hungrier for success than for food anyway."

1973 — The band's poor financial situation proves too much for vocalist Atkins who deserts what he believes is a sinking ship. After considering breaking up the band, Ian's girlfriend — and future wife — Sue Halford, suggests her brother Rob to fill the group's vocal opening. After a night of discussion, Halford joins the band, bringing along drummer John Hinch in the process. The realigned quartet set out on yet another British tour with a markedly more metallic sound than before.

1974 — After taking the first few months of the year off, Priest headlines clubs throughout Germany, Norway and Holland. One of the gigs



Glenn Tipton

Paul Matkin/Photo Reserve Inc.

Rob Halford: He was brought into the band by his sister Sue, who's now married to bassist Ian Hill. ▸



Debra Trebitz

attracts the attention of a local record impresario who takes the band into the studio to begin work on their debut LP, **Rocka Rolla**. Realizing their sound needs strengthening before entering the studio, the band hires guitarist Glenn Tipton, a longtime associate of Downing. "The record label wanted to get Priest away from being a conventional four-piece rock-and-roll band," K.K. explains. "They thought having two guitarists would, if nothing else, give us a bit of notoriety."

1975 — The year is spent touring Europe in support of **Rocka Rolla**, a disc the band is totally dissatisfied with. "The way the record was put on vinyl makes it sound like we recorded it in a garbage can," Halford states. "There's absolutely no impact." On an up note, Priest manages to land a gig at the prestigious Reading Festival where they impress everyone with their power and energy.

1976 — The band's stock rises dramatically with the release of their second LP, **Sad Wings Of Destiny**. Unfortunately, it is released on a small under financed record label; this puts a great deal of stress on the band since the company is unable to provide Priest with any tour support. "**Sad Wings Of Destiny** was an album we still look back on fondly," Halford says. "It had some tracks that remain my favorites — *Victim Of Changes* and *The Ripper*—but the record company couldn't give us any money to live on. It was very frustrating, to say the least. We actually had to take day jobs to make ends meet."

1977 — The band's fortunes take a bright turn when they sign an international contract with CBS. Unfortunately the musical climate in Britain isn't exactly conducive to a heavy-metal band, with groups like the Sex Pistol dominating the charts.

Undeterred, the band enters the studio to record **Sin After Sin** with Deep Purple bassist Roger Glover serving as producer. The band's luck gets even better when they set out on their first American tour. "The attitude in America was far better for us than it was in Britain," Downing states. "We had some wonderful touring opportunities there, including opening a few shows for Led Zeppelin."

1978 — Priest's commercial momentum continues with the release of **Stained Class**. The LP is more diversified than its predecessor, and helps establish Priest as headbangers par excellence. "**Stained Class** was a transitional album, of sorts, for us," Halford says. "We were looking to establish our identity both in the studio and onstage. That album helped us do that."

1979 — If one particular year signals the band's transition into a superstar attraction, 1979 is it. Priest enjoy their first British hit

single with *Take On The World*, and tour the world, including the Orient, in support of their breakthrough LP, **Hell Bent For Leather**. While the release fails to ignite a giant commercial spark, the band's look and sound has solidified into one of the most potent forces in the rock world.

1980 — The group consolidates their position in metal with **British Steel**, their hardest-rocking LP to date. Featuring the hits *Breaking The Law* and the classic *Living After Midnight*, **British Steel** introduces the band to a new following via "hit" radio playlists. "We suddenly began attracting a much larger following in America," Downing says. "I think it was because we finally got some music on the radio. It allowed us to start playing some headline shows in the States, which was a great deal of fun for us."

1981 — With **British Steel** establishing Priest as the most exciting metal attraction in the world, the band sojourns to the isolated Spanish isle of Ibiza to work on their next LP, **Point Of Entry**. While some will claim disappointment because of the album's more progressive approach, it proves to be the group's most successful record to date. "**Point Of Entry** was an album that people just didn't understand," Tipton explains. "Personally, I believe it's one of our strongest albums."

1982 — The years of road toil and hard work finally provide the ultimate reward as the band's next LP, **Screaming For Vengeance**, soars up the charts, breaking the magic platinum sales barrier. The band supports the album with a nine-month world tour, which sees them criss-crossing the United States for six months. The grueling ordeal is worth it, as Priest finally begins to receive the respect they deserve.

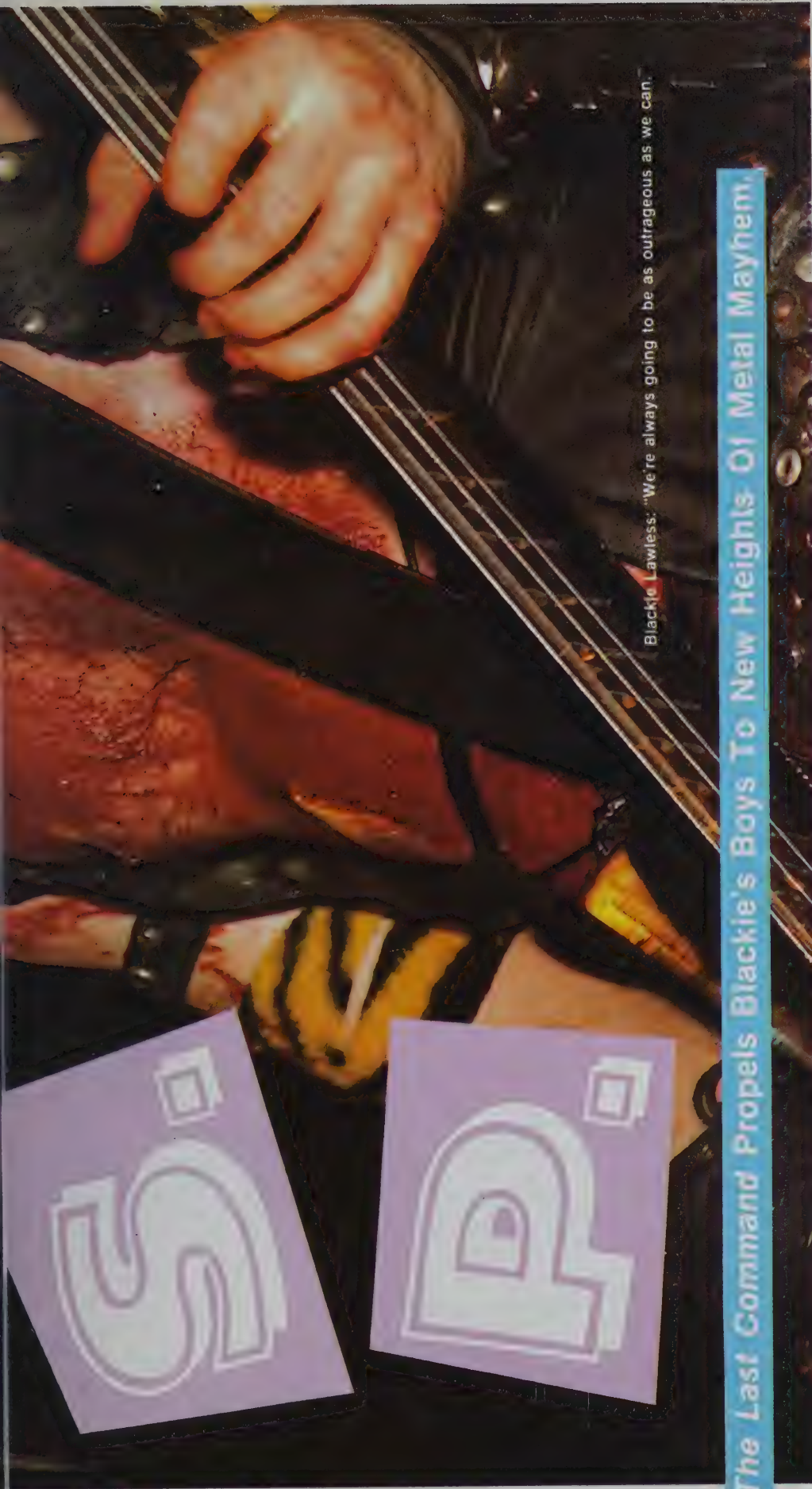
1983 — In the wake of **Screaming For Vengeance's** barrier-breaking success, Priest takes it a bit easier in 1983. Their tour winds up in the spring, and the group members begin writing material for their next LP, which isn't scheduled for release until the following year. "We had been following a pattern of recording and releasing an album annually," Halford says, "We didn't see any danger in taking a bit more time for once."

1984 — The notion of taking "a bit more time" proves questionable as the group's next album, **Defenders Of The Faith**, fails to generate immediate press and fan support equal to that of its predecessor. While the album helps Priest cement their position as the godfathers of metal's latest resurgence — a movement led by the likes of Ratt and Motley Crue, who both sight Priest as a major influence — they are met with unexpected resistance by their usually loyal following. "**Defenders** is our statement of being," Halford admits. "It may not have been as commercial as **Screaming For Vengeance**, but it is my favorite LP."

1985 — The band take their time completing their latest LP, promising the disc will set new standards for heavy metal. "We're drawing on our history and the history of heavy metal as inspiration for this record," Halford says. "It's an incredibly exciting project, and it shows that we've continued to grow. Judas Priest is one band that will never stand still. We'll never become stagnant." □

ON THE SET WITH...





Blackie Lawless: "We're always going to be as outrageous as we can."

The Last Command Propels Blackie's Boys To New Heights Of Metal Mayhem.

by Andy Secher

With the release of their second LP, *The Last Command*, W.A.S.P. have established themselves as the raunchiest, craziest, and possibly best heavy-metal band in the world. Mixing Blackie Lawless' macabre lyrical visions with Chris Holmes' and Randy Piper's pounding guitar licks, these West Coast wildmen have created a sound and style that has outraged and entertained millions across the globe. Recently, we had the chance to sit down with the ubiquitous Mr. Lawless and hear him vent his spleen on topics ranging from the trouble with radio to the lack of civility in Paris.

Hit Parader: It seems your attitude toward video and radio has changed a great deal since the release of the band's first album. Why is that?

Blackie Lawless: Actually, I've cooled off a bit over the last few months. When the first album came out and we met with incredible resistance from radio and MTV, I was quite upset, to say the least. I thought people weren't judging us fairly. They were listening to the hype and not judging the music on its own merit. That's why, when I started working on *The Last Command*, I said, "To hell with

radio and video. I'm going to do everything my way." Ironically, by not trying to write for radio, I ended up with at least five songs that are geared perfectly for album-station airplay.

HP: Who else are you mad at besides radio and video channels?

BL: Really, I'm not mad at anyone or anything. I've always gone out of my way to get along with everyone, and I think I've succeeded pretty well. I'm not even mad at radio. I'm pretty sure they'll fall in line this time. Ratt and Motley Crue came out a few

months before we did, and they did the hard work of getting rock back on the air. I've always said there's strength in numbers, and with all the hard-rock bands releasing albums at relatively the same time, there's no way we can be ignored.

HP: Tell us something about **The Last Command**. How does it differ from your first LP?

BL: It's much more sophisticated. Most of the songs on the first album had three or four different parts in their structure. The songs on this one have six parts. I don't think the music is as instantly accessible as the songs on the last one. It's going to take people a few listens before they really digest what's going on. I remember when George Harrison said the Beatles' **White Album** wouldn't be fully appreciated for 10 years — he was right. To an extent, that's true with **The Last Command**. People may not get into it right away, but once they do, it'll be their favorite album.

HP: It sounds like the LP is almost progressive rock.

BL: I really don't like the term "progressive rock." We're still a heavy-metal band. If you consider what Judas Priest did on **Screaming For Vengeance** to be progressive, then **The Last Command** is progressive. To me, it's rock and roll played with a little imagination. There are songs like *Blind In Texas* which is a very conventional rock song. If anything, it sounds like a number Ten Years After might have played. The thing I've tried to do on the album is make it interesting on a number of levels. There's great music, sure, but it's a good headphone album, as well. I spent over three hours putting the stock-market report on *Fist Full Of Diamonds*. I'm sure most fans won't notice or care, but I figured somebody might. The bottom line is that I did it for me (laughs).

HP: You still find yourself embroiled in controversy no matter how sophisticated you become. Why did you make the cover of the single *Ball Crusher* so outrageous?

BL: What's wrong with a girl holding a baseball? Just because her hand is coming out of a guy's pants and the baseball is bleeding, I don't see anything outrageous about that (laughs). The fact is we'll always be outrageous. Just the other day I was having a fight with some of our technicians about the stagemash. They kept saying to me, "Hey, you can't do that onstage." My reply was, "Just watch me."

HP: But since W.A.S.P. still has to open for other bands on the road, aren't you scared your theatrics will scare off most groups from working with you?

BL: The trick is to find a band that's got guts. I think we found them. When we ended up the last tour with Kiss, I had a long talk with Gene Simmons, and his attitude is the same as mine. He says, "Go for it." He knows that if the opening act works hard, it makes Kiss work that much harder. You've got to admire their attitude. If everything goes according to plan, we'll be back on the road with Kiss later this year.



Chris Holmes: Last seen running through Finland.

HP: Speaking of the road, we know you guys are sort of America's traveling goodwill ambassadors. Any interesting tales to tell?

BL: Where do you want me to begin? I guess the country I've had the most difficulty with is France. Those people have a severe attitude problem. I remember sitting in a restaurant in Paris, and the waiter was really being a prick. He was just ignoring us, and making life very difficult. Finally, I called him over and said, "Hey, buddy, what's your problem? Are you pissed because your country still owes America \$20 billion, or because we had to come in and save your ass twice?" He wasn't thrilled by that, but at least we got better service (laughs).

HP: Any happier incidents from the tour?

BL: We had a great time everywhere. Japan was wild. But one place that sticks out in my

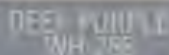
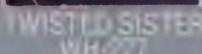
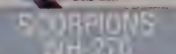
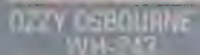
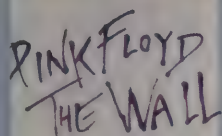
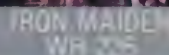
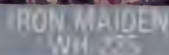
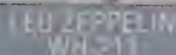
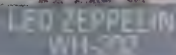
mind is Finland. There was this one time I had this chick in my room and I was trying to get her to take her clothes off. She kept going "Nyet, Nyet" — they're right on the Russian border, so she might have spoken only Russian. She sure understood my English though. I finally threatened to go next door and get my "monster" if she didn't strip. Chris was next door, so after she refused again, I went out in the freezing cold and got him to come in. There he was, running through my room bare-assed with the temperature outside at zero. It scared the shit out of the girl. The next time I asked her to take her clothes off, she was much more receptive.

HP: It sounds like you guys have a pretty good time.

BL: Anywhere W.A.S.P. goes is an instant party, that's for sure. □

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Caught in the act

Night Ranger

by Rob Andrews

Sometimes, it seems like nothing can upset the cool, calculated demeanor of the members of Night Ranger. As the San Francisco-based quintet waited backstage for yet another show on their current tour to begin, the musicians put on their own stellar performance — they cracked jokes, told stories and tossed items from the pre-concert food table at unsuspecting passersby. If 20,000 screaming fans hadn't already packed the hall, one might think that vocalist/bassist Jack Blades, drummer/vocalist Kelly Keagy, keyboardist Fitz, and guitarists Jeff Watson and Brad Gillis, were just another bunch of Yuppies relaxing after a day at the office.

"We take what we do seriously, but we want to have as much fun as possible," Blades said, with his typical smirk. "After all, this is rock and roll. What's the point of getting all nervous and losing your lunch about getting onstage? We love it — in fact, there's nothing in the world we'd rather do. I've never understood those bands that lock themselves off from everyone and meditate for an hour before the show. If it works for them, great. But I'd rather hang out with everyone and see what's going on. I guess you could say we're all just natural-born hams."

With those words, Blades picked up his bass and led the Ranger men out of their cramped dressing facilities and down a long corridor toward the concert stage. During the hundred-yard walk, Watson and Gillis ripped off leads on their unplugged guitars, warming their fingers for the mayhem that was about to ensue. "Hot crowd out there, guys," Blades bellowed at no one in particular, as he climbed the steps leading to the stage platform. "Let's get 'em," echoed Keagy.

As the lights went up in the darkened arena, the band launched into *You Can Still Rock In America*, the smash from last year's double-platinum **Midnight Madness**. With Blades and Keagy sharing lead vocals — the drummer is located stage right in Night Ranger's unusual stage configuration — and Gillis and Watson pushing each other to play more and more volatile lead runs, the band's sound contained a potency merely hinted at on their LPs.

Effortlessly switching gears from the full-bore fury of *Don't Tell Me You Love Me* and *Faces*, to the more controlled approach utilized on *Sister Christian* and the group's recent hit, *Sentimental Street*, Night Ranger walked the fine line between hard-rock mastery and pop wimpiness. While the crowd seemed to favor the band's heavier material, they gladly sat through the group's more commercially oriented offerings.

"We've always tried to keep a balance between the type of music we do," Keagy explained before the show. "Somewhere along the way, we got tagged as a heavy-metal band. I don't know how true that is. I'll accept the term 'melodic metal,' if there is such a thing. But I think we're just a rock-and-roll band that has a wider scope than a lot of other groups."

After concluding their ninety-minute set with a rousing rendition of *When You Close Your Eyes*, the band retreated to the relative security of their dressing room. Despite the horde of record execs, members of the press and scantily clad groupies who invaded the band's domicile, Night Ranger never lost their composure.

"We love people, especially Night Ranger fans," Blades joked. "Every one is welcomed backstage after one of our shows. If we thought everyone in the arena could fit back here, we'd invite 'em. Why not? Without them, we'd be nowhere. The least we can do is show a little courtesy to them." □



George DeSota

Jack Blades: "We want to have as much fun as possible."



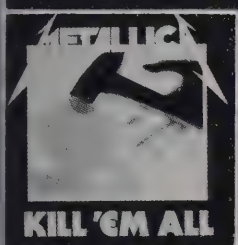
Eddie Malluk

Jeff Watson: His work with co-lead guitarist Brad Gillis had the crowd on its feet all night.

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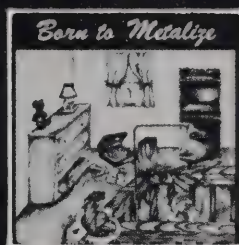
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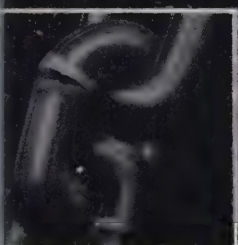
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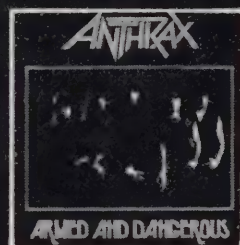
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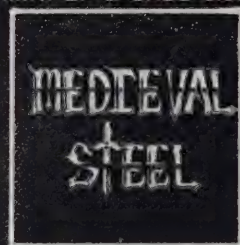
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by Andy Secher

Black Tears, Child Of The Storm

It's funny how certain regions seem to

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concentrate on specific aspects of the metal spectrum. For instance, if a band is from California, makeup, shag haircuts, and torn t-shirts are staple articles of preference. But a metal band from Germany wouldn't be caught dead without their Flying V's and black leather outfits. A prime example of this metal-by-numbers approach is Black Tears, a band whose debut disc, *Child Of The Storm*, exemplifies all that is exciting — and all that is predictable — about the sound pioneered by bands like the Scorpions and Accept. Undeniably, guitarist Peter Kohler, bassist Uwe Kohler, drummer Bjorn Greinert and vocalist Mathias Staub, play with a great deal of emotion. But, unless you're a diehard fan of German-style metal, you'd be better off sticking to the proven masters of Teutonic rock.

Rating: ***

Castle Blak, Babes In Toyland

Castle Blak are a tough band to figure out. They begin their debut album, *Babes In Toyland*, with a full-bore assault on the senses called *Ten High*. From there, however, the album takes an abrupt turn into a far more commercial direction. As their press release says, "What do you get when you throw together Kiss, the Partridge Family and a sampling of sci-fi movies?" The answer is a band that rocks with a sense of humor, as well as a great deal of skill. This is a band to watch for — especially if they ever figure out exactly what direction to go in.

Rating: ****

Redvette, Redvette

It's got to be difficult being a West Coast metal band these days. In the wake of the Motley Crue/Quiet Riot/Ratt phenomenon, it seems like

virtually every power chord, hook and guitar solo has already been used by one band or another. Occasionally, however, a band comes along that manages to present a fresh and exciting album. Redvette does just that on their self-titled LP. On songs like *Coast To Coast*, *Bent On Success* and *Crazy Love*, the band's upbeat, infectious rhythms and powerful sound show there's still plenty of life left in the West Coast metal movement.

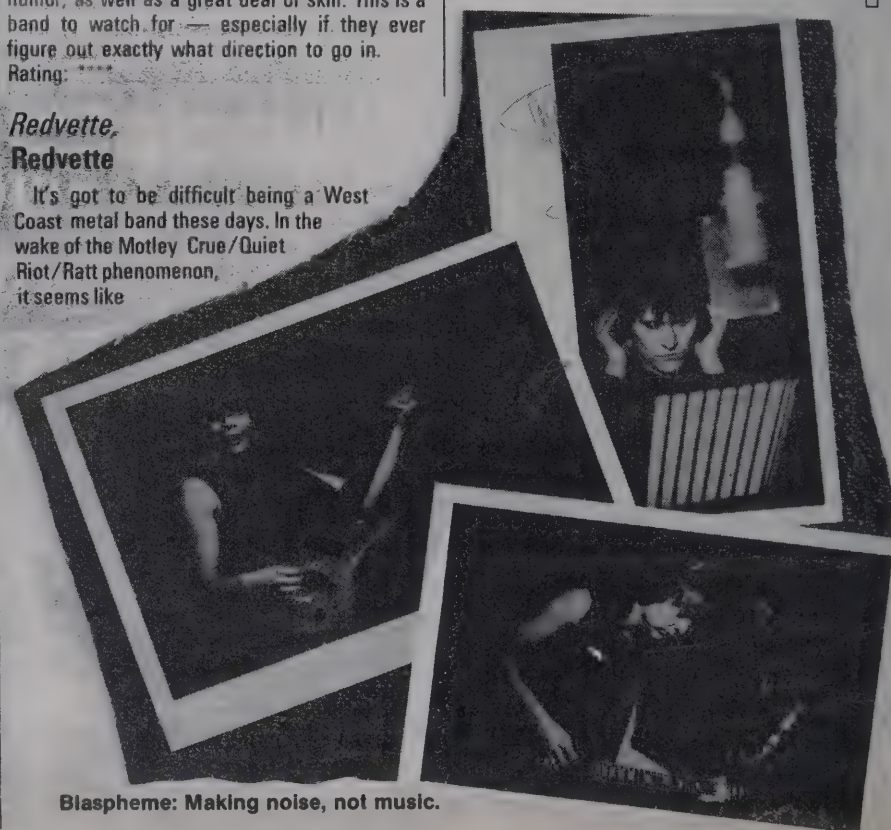
Rating: ****

Blaspheme, Desir De Vampyr

This column has caught a bit of flack from readers recently for its alleged prejudice against French heavy metal. Well, you ain't heard nuthin' yet. Blaspheme's *Desir De Vampyr* is one of the most amusing — unintentionally, of course — metal albums of the year. Sure, there are some hot guitar licks from Pierre Holzhäuser, and some catalytic caterwaulings from vocalist Marc Frey, but the band's overall goal seems to be making noise rather than music. This stuff even makes some death metal sound good.

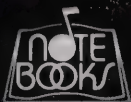
Rating: **

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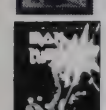
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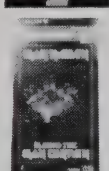
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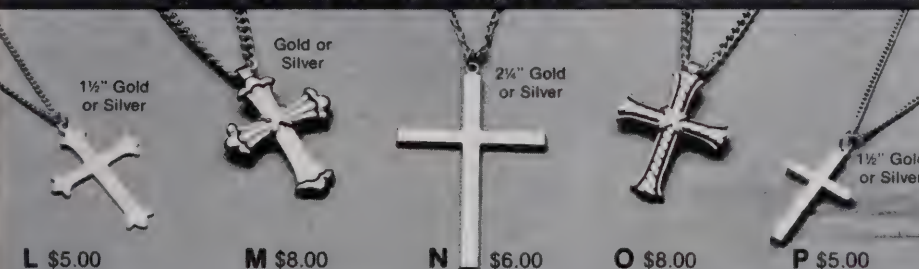
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The Scorpions (left to right): Francis Buchholz, Rudolf Schenker, Klaus Meine, Matthias Jabs, Herman Rarebell.

SCORPIONS

Movie And Album Give German Greats A Double-Header Hit.

by Paul Hunter

The first thing you realize upon meeting the Scorpions is that, except for vocalist Klaus Meine, these guys are tall! With guitarist Rudolf Schenker, drummer Herman Rarebell and bassist Francis Buchholz all standing well over six feet, and guitarist Matthias Jabs not that far under that, these Teutonic Terrors live up to the bigger-than-life attitude their music conveys. With their latest effort, **World Wide Live**, amassing incredible sales totals around the planet, the Scorpions have solidified their position as the most successful hard-rock band ever produced on the European continent. We recently had the chance to talk to the band's creative nucleus, Meine and Schenker, about the Scorpions' continuing desire to dominate the rock-and-roll scene.

Hit Parade: The Scorpions may well be the hardest-working band in rock and roll. How can you possibly spend a solid year on the road?

Klaus Meine: We try never to think about it that way. If we sat at home before the start of a tour and thought that we'd not return for a year, we might never step out

the door. We've always looked at going on tour in smaller segments, like the European leg of the tour, the American leg, then off to Japan and then to South America, then back to Europe. We usually give ourselves a few weeks off between tour legs so we can get back our desire to play live, though we never need much motivation to make us

want to go onstage.

Rudolf Schenker: We would much rather spend time on tour than anywhere else. We would go back on tour tomorrow if we could. There's nothing about touring we don't like, except maybe waiting around airports. But we've even learned how to make use of that time.



would be releasing **World Wide Live**, and we figured if we could make a movie to coincide with the album, it could be great. We're quite pleased with the way the project turned out.

HP: How did you feel about camera crews following you around wherever you went for the better part of a year?

RS: At first, I must admit that I found it a bit uncomfortable to wake up some mornings with a camera crew at my door. But, after a few weeks, the film crew became as much a part of the tour as our guitars were. We accepted them as part of the Scorpions' family. They were extremely professional at all times and, while there were moments when we really didn't feel like smiling for the cameras, they developed an understanding of when they should be following us and when we needed a few minutes alone.

KM: One day, we're going to put together a second movie that will contain just the material we couldn't show this time. There are some incredible things we have on film, believe me (laughs). I just don't know how people would react to some of them. But they are funny.

HP: Can you tell us a few details of the scenes that didn't make the final print?

KM: Let's just say that sometimes we forgot the crew was around when we were having some intimate moments (laughs). We all had our wives and girlfriends along for much of the tour, and we're a very loving band. I think you get the idea.

HP: You talked earlier about your next studio album. When do you think we'll see that?

RS: We've been working on new material over the last few months, and what we've done so far is wonderful. The Scorpions are improving all the time in terms of songwriting, as well as playing. I have no doubt that our best albums still lie ahead of us. If we keep working at the same rate we are now, we should be finished recording very soon. Then we'll see when the right time to release the album will be. We don't want it to come out too soon, or again, people will have had enough of us from the live album and the movie.

KM: Right now, it looks like the next studio album will come out in the spring. We like touring America during the summer, so we'll probably play a few European warm-up dates, then head back to America for about six months.

HP: Have you begun to grow tired of the constant grind of recording and touring? I know that you said your new material is your best yet, but aren't you getting tired of the rock-and-roll lifestyle?

KM: What's to get tired of? Touring the world and being treated wonderfully everywhere we go? Dealing with thousands of people who love us every night? Believe me, I only wish everyone could share in the pleasure we get from playing rock and roll. We believe that we are the luckiest people in the world to be able to do what we do and get paid for it. □

Ebet Roberts



Matthias and Rudolf let it rip: "The Scorpions are always improving in terms of songwriting and playing."

HP: You say you'd go back on the road right now if you could. Why can't you?

RS: We've always been warned about overexposing ourselves (laughs). I mean that in a musical sense. If we were to play everywhere twice a year, after a while, people would say, "Oh, here come the Scorpions again." There would be no excitement. We'd much rather wait until the people are hungry for us again. But it's not like we've been sitting around doing nothing. We did go on the road to play a few outdoor festivals last summer, and we will be going back on the road next year after our new studio album comes out.

KM: Another reason we don't want to tour extensively at the moment is that our movie is still being shown everywhere in the world. We want people to concentrate on that for now, instead of on our live shows.

HP: How did the idea for the movie come about?

KM: We had been approached with the idea quite awhile ago, and we liked it. When we sat down and started figuring out if such a project could work, we became more and more excited. We knew that we

out to lunch

Grim Reaper

by Jodi Summers Dorland

Each month **Hit Parader** takes rock's top performers out to lunch to discover if food really does make the man. This month's lunch munchers are those guys who "fear no evil," Grim Reaper.

The setting was yet another seedy Italian restaurant/record-company hangout — this time a New York City establishment dubbed the Supreme Macaroni Company. You can drink wine from tiny little juice glasses and gorge on seafood and pasta, while gazing at photos of Foreigner, Keith Moon, Autograph and Billy Joel — the last of whom chose the restaurant's interior to grace the back of his **The Stranger** LP. It was certainly an appropriate enough location to dine with Grim Reaper's Steve Grimmett and Nick Bowcott.

These are an interesting twosome in an interesting situation. Figuratively speaking, they and their compatriots, bassist Dave Wanklin and drummer Mark Simon, are in a speeding car

that's heading for a sharp curve. And they have absolutely no idea what lies ahead. Grim Reaper's recently released second LP, **Fear No Evil**, could be the one to put them over the top — if the fans, and radio people pick up on it. But it's something no one can predict. So, Nick, Steve, Dave and Mark are four guys just waiting to see what's going to happen. Kind of like being in the Twilight Zone.

"If you think we're in the Twilight Zone, you should meet Dave," said a smirking Nick. "A couple of weeks ago, he came to rehearsal two hours late, and do you know what his excuse was? 'I was in a time warp,'" Nick relayed, exploding with laughter. "Nothing normal like, 'My car broke down,' but 'I'm in a time warp.'"

"He is a real character," added the boys' publicist. "I remember when we were somewhere in Texas and there was nothing to do, so we decided to cross the highway and go to a shopping mall. We're crossing this highway and Dave asks me, 'Did you ever have an out of body experience? I remember once, when I was in this bar, I left my body. I got up, walked over to the bar and turned around to look at myself. I'd really like to do that onstage.'"

Mind you, though, one strange dude does not

make for band of geeks. Nick, Steve and Mark are all normal guys — more or less. Granted, Nick gets his jollies by sticking shrimp up his nose, and Steve approaches string beans as if they were aliens from another planet but, all in all, they're just out to have a good time, create great noise and make lots of money.

"At first, we didn't know exactly what to expect," commented Bowcott, on a slightly more serious note. "We weren't about to sell out to anybody, and we didn't know if our kind of uncompromising metal had a chance of making it in America. The success of **See You In Hell** (their debut album) was a big surprise to us, even though we knew it was a good album. This time we're expecting to be successful. We've approached **Fear No Evil** with a great deal more confidence and higher expectations."

In fact, it was with the release of **Fear No Evil** that Nick finally gave up his day job as a computer programmer. But, enough seriousness. This is rock and roll. With that, the boys sprung into action, flailing up the end of their A&R person's cigarette with flash paper. Everyone at the table not in on the trick jumped back in fear when the cig burst into flames, while Nick, Steve and their manager exploded in peels of hahas.

"You know how some managers put down caviar and long-distance telephone calls as expenses? We put down \$50 a month for flash paper," laughed Steve.

Drunken squeals erupt from a long table filled with preppy types in the corner of the room. "Let's throw some flash paper on them," commented Nick.

"Drop it from the ceiling," continued Steve. "Can I have another beer?"

"You see this?" their manager asked, pointing to the **Hit Parader** subscription ad that features a heavy-metal celebrity. "We want to do it."

"We can shoot it in front of the pasta bins," their publicist piped up.

The guys walked to the simulated Italian grocery store in the front of the restaurant and spotted a meat grinder. "Oh, let's do it there," Nick said, eyeing it gleefully. "Steve, put your arm in it."

"Only if you put your head there first."

To settle matters, they posed behind the machine, putting a copy of **Hit Parader** inside it, as if to chop it to smithereens. The pair smiled serenely.

"Come on — a little less serious," the photographer commanded.

"Okay," said Nick, a grin stealing across his face, while shoving Steve's head into the meat grinder. □

Jodi Summers Dorland



Steve Grimmett and Nick Bowcott: how many shrimp can you shove up your nose?

Jon Butcher Axis



Jon Butcher: "The notion that I'm the new Hendrix is preposterous."

quest
for
success

Guitar Virtuoso Strives For Recognition With *Along The Axis*.

by Andy Secher

Jon Butcher rests uncomfortably with the notion that some consider him this generation's answer to Jimi Hendrix. Yes, he's black, plays a Stratocaster, and favors the same brand of high-flying guitar histrionics that made Hendrix a legend nearly two decades ago. Beyond that, however, this well-spoken Boston native draws the line.

"I refute any guitarist today who says Hendrix didn't have a major influence on his playing," he stated. "I'm rather tired of those players who casually say, 'Oh, I like Clapton and Beck, but Hendrix — he didn't have much of an impact on me.' How could that be true? Hendrix was the single most dynamic force in the history of rock guitar. But, in that same regard, I certainly don't view myself as an extension of Hendrix or the new Hendrix. That notion is preposterous."

"I like to think that, more than anything else, I've drawn on the spirit Hendrix

brought forth in his music," he added. "As a matter of fact, Jeff Beck may have been more of an influence on my actual guitar technique than Hendrix. It's just that I'm black and play a Strat, so people naturally tend to make the assumption I'm trying to be the next Hendrix. Well, I'm certainly not going to apologize for being black, and all I can say is that if people want to see Hendrix's influence in my music, I'm very flattered."

One listen to the Jon Butcher Axis' latest LP, *Along The Axis*, is enough to prove that, while the Hendrix influence is certainly deeply imbedded in Butcher's style, his sense of pop craftsmanship makes him more than a mere Hendrix clone. Such numbers as *Sounds Of Your Voice*, *Stop* and *2 Hearts Running* owe as great a debt to the song stylings of Lennon/McCartney as they do to the "Electric God."

"I love good pop songs. I was always a total Beatles' fanatic," Butcher said. "People who get caught up by appearances and don't listen to the music are only fooling themselves. This album is the first one of

the three I've released that really captures what I'm all about. I like to look at songs as sound paintings, with my guitar being the brush. These songs capture that feeling."

The fact that *Along The Axis* was released at all was a victory of sorts for Butcher. Mired in a bad record-company contract for his first two releases, Butcher and his band (which has expanded from a power trio to a quartet with the addition of keyboardist Thom Gimbel) have finally been able to set their sites on rock's upper echelon.

"Everything is so much better for the band right now," Jon said. "I was very unhappy with our previous record deal. The guy who signed us was fired a few weeks after it happened, so we were on a major label without any noticeable support within the organization. Of the two albums we did for them, I'll only acknowledge one — the second one was a mistake as far as I'm concerned. But that's all behind us. The new label is very artist-oriented, and that's such a pleasant change for us. And with the new lineup, we're really on the verge of making some big things happen."

"Having a keyboard player in the band has really freed me musically," he added. "The extra lead and rhythm instrument is very motivational, and it also gives the music a great deal more flexibility. We toured last year as a trio and, while it was a lot of fun, I felt that something was holding us back a little. By adding Thom, I found out what that missing ingredient was. I feel we're making some very challenging and entertaining music, and I hope that people will give us a listen. I believe they'll like what they hear." □



Barry Morgenstein/MWA

Boys' night out (left to right): Brian Johnson, Angus Young, Malcolm Young, Cliff Williams.

AC
/DC

by Jodi Summers Dorland

Angus Young Speaks Out On Life In The Spotlight.

Two characteristics separate those with special personalities from the numerous other human beings in heavy metal. These two things allow those lucky people who possess them to rise to world renown. The first, and most obvious, is virtuosity — that extraordinary musical gift which will always garner musical attention. Randy Rhoads, Ronnie James Dio, Ritchie Blackmore and Edward Van Halen are prime examples of those who have it. The second trait is a tad less obvious, but a huge personal attribute nonetheless — charisma — that little something that makes you remember guys like David Lee Roth, Robert Plant, Dee Snider and Angus Young whether you love 'em or hate 'em.

AC/DC guitarist Angus Young is the master of playing simple chords in an altogether unique style. But it's his snotty, childlike aura that has built his musical personality and his reputation. His schoolboy outfits, constantly bobbing head, and his habit of mooning the audience spell Angus' special brand of charisma. It's his personality that people get into — and it's why he, instead of bandmates Brian Johnson, Malcolm Young, Cliff Williams or Simon Wright, is AC/DC's frontman.

Hit Parader recently had the opportunity to spend some time with Angus. The guitar demon showed up in your basic blue jeans and leather jacket, but, instead of his traditional white T-shirt, the 5-foot-2-inch axe slinger sported one that declared, "THINK BIG." A rather intelligent individual, Angus spoke in a unique, humorous, slightly cynical way. Some of the one-of-a-kind viewpoints he expressed follow.

On The Band's Charisma

"Hey, if you've got it, flaunt it. I know we don't win the beauty stakes, but we're not asking to. Our main concern is playing live — that's when we concentrate all our efforts. When we're onstage, we want all of the audience's attention, and we want to keep it. It may wander from time to time, but it comes back.

"That's the difference between a good band and a dull one. An audience shouldn't be wandering around and fighting — they should be watching what's going on onstage. They paid their money. If they want to fight, they can go down the road and bother with it. That way, they save their 15 bucks."

About His Beloved Gibson SG

"It can get a bit crowded in the bed, sleeping with your guitar and your wife. But, really now, I'm not that hung up on my guitar. I do go out and have other fun. But, when it comes to music, it's only an SG — usually the first one I ever bought. It's beaten up and it's been in 42 pieces now and again, but it's still the one for me. Every time I play it, I enjoy it. In fact, I often get told off for sitting around with the guitar. If I've got the instrument in my hands, I'll obviously be rattling away on it while people are talking. Someone will ask me something and I'll think I'm talking, but it'll be my guitar making the sounds not me. My brother, Malcolm, is always telling me to shut up and talk."

On AC/DC's Recording Habits

"We've always recorded track by track. When we were recording in Montreaux (in Switzerland, where they recorded their latest LP, **Fly On The Wall**), we would do the scratch tracks and then do whatever seemed to come first. We'd lay down track after track, and get the song as close to finished as possible. Then we'd listen to it, do a bit more, and then listen again. Finally, we'd finish it off and go on to the next one. But, each time we'd listen, we could visualize the finished track. We knew exactly how the song would sound when it was finished."

On Recording Guitar Solos

"I just sit there wrapped up in my own little world. I try to make my guitar solo sound like something, maybe a cavalry charge. But I'll have Malcolm there to be my critic. He'll sit there and say, 'Right, go.' It's better to have him there because he keeps it down-to-earth. He'll go, 'No, no, try something with a bit more teeth.' So I'll play a bit and he'll go, 'That's great! Get that tape rolling.' And that's the way it goes. We don't sit there and work 12 hours or a couple of days on it."

Regarding The Australian Club

Circuit That AC/DC Made Their Name On

"At the time we started playing the clubs (1973) — and this was probably the only time — Australia was 10 years in front of the rest of the world, musically. It was the only country in the world playing rock music. It was in the pubs, the clubs and the bars, and people were going to them. They didn't want to know about the big bands anymore — all the interest was in the local groups. We used to play to big audiences, and Bad Company would be down the road and they couldn't sell fleas. The interest was in local bands — the street scene.

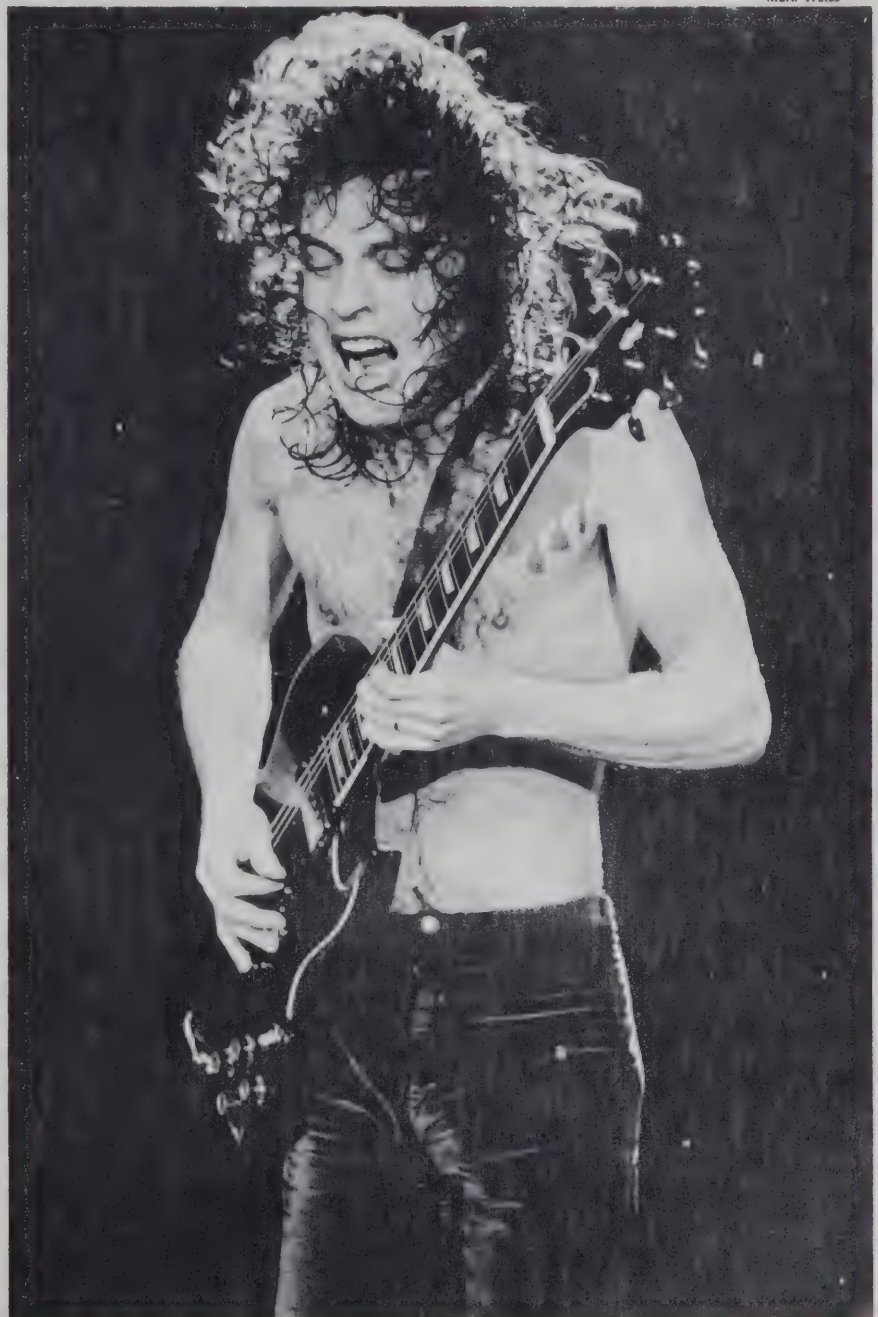
"When we first went over to England in the mid-Seventies, it was really a throwback. I'll put it this way

— when Bon Scott (AC-DC's lead vocalist who died in 1979) first walked onstage in a little club in London, the audience was made up of your Johnny Rottens and all of those people. Bon, being older, would go out there and really strut his stuff. Then, I remember seeing Rotten and those punks the next week, wearing the same clothes and haircut as Bon."

The Ultimate Rock And Roll Moment

"The best time is when you're first starting as a rock-and-roll band. Just getting out there onstage is a joy. It doesn't matter if you're playing in front of 12 people or whatever. As long as you're going to go out there and have a bit a fun. It's still the same way for us now." □

Mark Weiss



Angus in action: "I just get wrapped up in my own little world."



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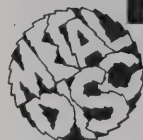
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Celebrity rate



Larry Busacca
Jimi Jamison and Jim Peterik: "Tom Petty's got the whitest teeth I've ever seen."

by Charley Crespo

Jim Peterik and Jimi Jamison of Survivor say they listen to music all the time, mostly on the radio. And why not? Their song, *The Search Is Over*, was the hit they'd been hoping for since *Eye Of The Tiger*. A few months ago, we presented the boys with a pile of recently released 45s and asked them for their off-the-cuff reactions.

Second Nature, Dan Hartman

Jimi: I hate Dan Hartman.

Jim: Don't say anything you don't mean.

Jimi: I've already heard enough.

Jim: Come on, will you be cool? Don't pre-conceive.

Jimi: I don't hate him, but I don't like it as much as the McCoys. He used to be in the McCoys, didn't he?

Jim: It's got a good Motown feel. It sounds like Hall & Oates. I don't like it as much as I liked *Can Dream About You*.

Stone In Your Heart, Molly Hatchet

Jim: This should have been the first release off that album, instead of that other song.

This should be a smash. If it isn't, someone's not doing his job.

Jimi: Ol' Danny Joe Brown sounds good for a change. What a great background vocal!

Jim: Jimi sang background on this. The background stinks. I like the na-nas. Put na-nas on a record and it'll sell a million.

Suddenly, Billy Ocean

Jim: Great voice. He's like a black Tom Jones. This guy is hot. It's going to be a smash, the way ballads are taking off these days.

Jimi: Thumbs up. I thought we were going to bust this.

Jim: He should probably do the video with *Star Wars* monsters. It'd be real appropriate.

Don't Come Around Here No More, Tom Petty & the Heartbreakers

Jimi: A little Beatles.

Jim: Ravi Shankar, *Hello Goodbye*.

Jimi: He's got the whitest teeth I've ever seen.

Jim: A new direction on this one. I think he hurt his hand on the backbeat to this one. It's different. It'll probably grow on me.

Jimi: Like head lice.

Temptation, Joan Armatrading

Jim: I like it. She has a unique voice. It's about time she had a hit. I can imagine that on

a record

American Bandstand.

Jim: I can take it or leave it. Probably leave it.

Somebody, Bryan Adams

Jim: Great guitar. I love it a lot.

Jim: I love it. This is a man's song. Great drum sound. I hope he keeps gargling with Liquid Plumber. Sounds great.

Who's The Blonde Stranger, Jimmy Buffett

Jim: Let's go to Jamaica. Go back to cheeseburgers in paradise. The guy who wrote *Good Monday* can write better songs than this. He's still on the beach. He's gonna get a sunburn.

Never You Done That, General Public

Jim: Pretty interesting.

Jim: Another Motown feel — with a Bowie influence. I like this. It should be a hit. It's my favorite record so far.

Sunshine In The Shade, The Fixx

Jim: I'd like to fixx them.

Jim: They had one song I liked.

Jim: Another well-made Fixx record. They always get a good drum sound. They're all right. Just don't read their interviews. "I want to know the metaphysical ..."

Jim: Let me know what metaphysical means, and I'll tell you.

All She Wants To Do Is Dance, Don Henley

Jim: Get down, get funky. It's hard to top *Boys Of Summer*. *Sunset Grill* is close. I can hear it on *American Bandstand* with the girls shaking. *Boys Of Summer* was the best record I'd heard in a couple of years.

Jim: I don't like these lyrics, but I like his voice.

Just Got Lucky,

Dokken

Jim: Not bad. Commercial heavy metal. I like it.

Jim: I like it better than blood-and-guts heavy metal.

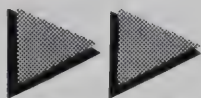
Jim: It's a great highway song. This is good. I just don't like the devil-in-disguise line. If Ratt and Twisted Sister can make it, so can these guys.

My Sugaree, Bachman Turner Overdrive

Jim: Bachman Turner Overweight.

Jim: (Sings Bob Seger's *Old Time Rock And Roll* along with the record) Get the hook. (Then flings record across the room, picks it up and smashes it into pieces in his hands. The Rate-A-Record is officially over.) □

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INSTRUMENTALLY SPEAKING

by Michael Shore

Those of you who read this column regularly — come on, we know there are *some* of you out there! — may have noticed we've been featuring Washburn an awful lot lately. And why not? They make a wide range of well-crafted equipment that's anywhere from up-to-date and state-of-the-art to downright futuristic on the technohipness scale. And, best of all for you **Hit Parader** readers, Washburn's stuff is affordably priced. I almost said "sensibly priced," but considering the dollar-for-quality ratio in Washburn equipment, their pricing is anything but sensible, if you take the company's point of view. This stuff should cost *more*.

The latest example of Washburn's budget-conscious ingenuity is their new G-10 guitar. Here we have a superbly engineered, strikingly designed axe with *the* pickup setup — there are three of 'em, à la the classic Fender Strat, but with single-coils in the neck and middle slots, and a double-coil humbucker in the lead, or bridge, position. Why is this arrangement in such great demand? See, the closer you are to the guitar's neck, the fuller and sweeter the string sounds when you pluck it, and the closer you are to the *bridge*, the thinner and twangier the sound. Placing single-coils in the neck position means balancing this acoustic-physics phenomenon with the leaner, wirier output of a single-coil. A humbucker, which already has a full, sweet sound, might conceivably muddy the sound.

By the same token, a humbucker makes sonic sense back at the bridge. But, just in case you wanna go whole hog for piercing twang in the lead position, the G-10's single master-volume knob is a push-pull type that can split the lead pickup's coils, turning it from a humbucker into a single-coil, like *that*. Furthermore, unlike the Strat, with its sometimes frustrating five-position blade-selector switch that never allows all three pickups on at the same time, and like some current higher-priced models like the G & L Invader, the G-10 has three separate on-off toggle switches for each pickup. These allow a much wider variety of sounds. As long as we're dealing with knobs and switches in this paragraph, I'll note here that the G-10 also has one master-tone knob.

The G-10's neck is another wonder to behold. It's one-piece rock maple, and has a wide, flat-radius fingerboard, ideal for those Eddie Van Halen-type double-handed hammer-ons and pull-offs, not to mention good for string-bending and

easier chording. The 24-fret neck offers more tonal range than do many guitars in the same price range.

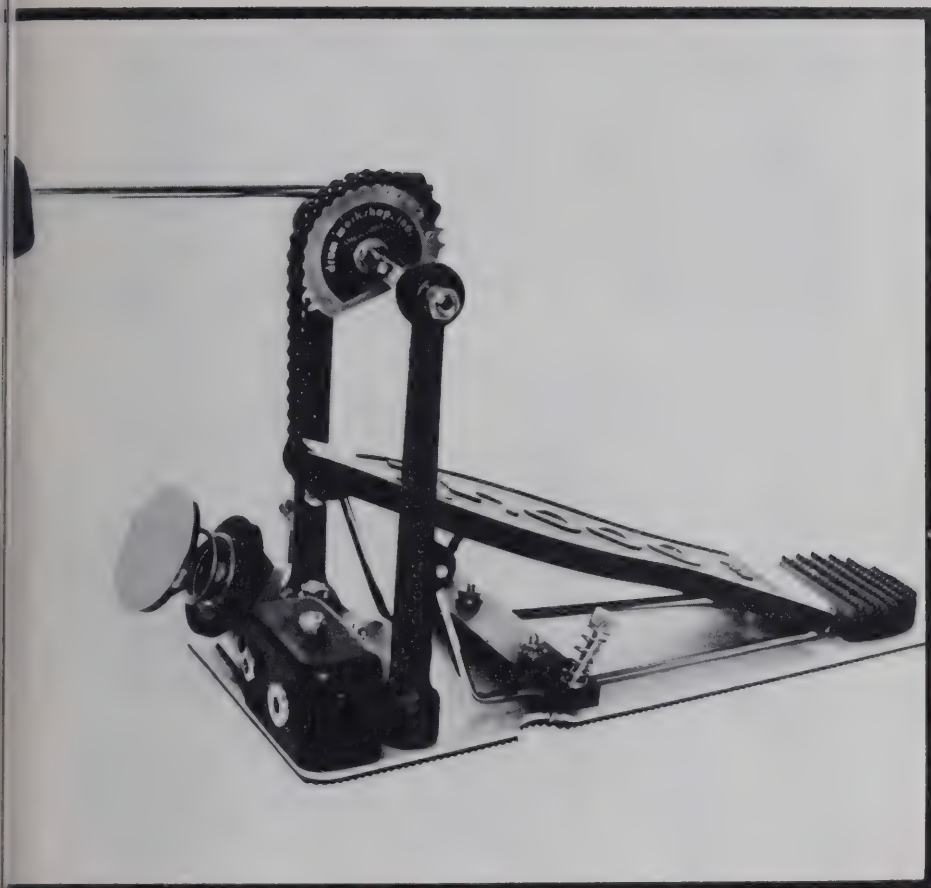
All state-of-the-art electric guitars these days must have a top-notch locking tremolo system, and the G-10's is up to par. As you might expect, it comes standard with Washburn's own superb Wonderbar tremolo system, which is somewhat revolutionary — it uses no springs at all, but rather a torsion-bar system that makes tuning retention, slack adjustment, and string changing easier and more efficient. Of course, it has its

own little locking-clamp for the nut, but just to make sure the strings don't bind there, the G-10 also has a graphite nut, standard.

What's the price for all this? Would you believe under \$500 list? Well, it's true. If you don't believe me, go to your nearest musical instruments store, or write Washburn yourself, at 230 Lexington Drive, Dept. H.P., Buffalo Grove, IL 60090. And if you do write them, ask them how the heck they keep coming up with amazing deals. □

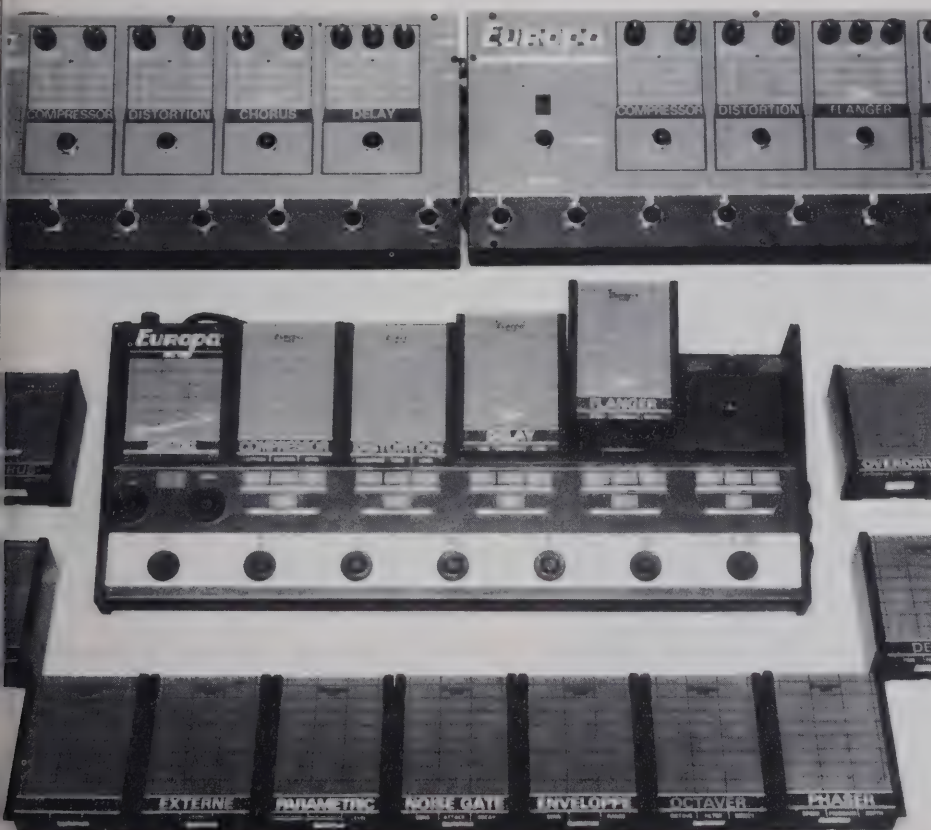


Washburn's G-10 guitar: A superbly engineered, strikingly designed axe.



DRUM WORKSHOP ELECTRONIC BASS PEDAL

Here's a neat idea from Drum Workshop, maker of superb drums and hardware. It's the EP-1, an electronic update of their classic DW5000 chain-drive bass drum pedal. Notice the beater appears to be on backward, and that there's this strange, disc-shaped thing on the front of the pedal's mounting brace. Well, the beater hits the disc-shaped thing — actually a trigger for an electronic percussion voice. Next to the disc-shaped trigger, there's a little black box that contains input and output jacks. This isn't just a bass drum pedal — it's a self-contained instrument which can be used by any drummer to easily expand his set. What's more, that little trigger can operate almost any electronic gong, handclaps, even gunshots, cannon fire and breaking glass. For more info, write Drum Workshop, Dept. H.P., 2697 Lavery Court #16, Newbury Park, CA 91320.



DAUPHIN PEDALBOARDS

Dauphin is a new name in the field of guitar-effects pedals, but based on the stuff here, it's a name you'll get to know very well, very soon. Dauphin recently won sole import rights for ADM programmable pedal effects. These use microprocessor circuitry to create and instantly recall countless effects-generated sounds, and more than a dozen programs can be stored in most effects boxes. To start, Dauphin offers four different pedalboard setups. The DP400C has compressor, overdrive, chorus and delay in one sleek unit. The DP410F substitutes flanger for chorus in the DP400C's setup. The DP600C has compressor, overdrive, chorus, delay, and noise gate, and the MC1000 holds any five of the following ADM modular effects pedals — digital delay, stereo chorus, stereo flanger, distortion, delay, compressor, overdrive, envelope, parametric filter, low-mid-high filter, noise gate, phaser, octaver, and a module that allows interfacing with outboard effects. For more info, write Dauphin Co., Dept. H.P., P.O. Box 5137, Springfield, IL 62705.

EARTH III GUITAR STRAPS

Earth III, leader in guitar straps and other accessories, invite you to take a walk on the wild side with their new "savage" animal — skin-print straps. They come in four fun furs — Tiger, Leopard, Ocelot, and Zebra — and they're 2 inches wide (AP-2, list price \$20) and 3 inches wide (AP-3, \$25 list), all fully adjustable with leather end-tabs. Be sure to catch a matching 3-inch bracelet (AP-BR, \$5 list). For more info, write Earth III, Dept. H.P., 11 Cebra Ave., Staten Island, NY 10301.



DEAN MARKLEY AMP

Dean Markley, makers of guitar amps, strings and more, proudly introduces their new "inflation fighter," the K-20 amplifier, a high-performance beginner's/practice/studio amp for just \$99 list price. It weighs only 12 pounds, 8 ounces, is rated at nine watts of power, and has a high-output 8-inch Markley Magnum speaker. There are also three-band tone control circuitry, volume and master-volume controls, and an overdrive switch. A headphone jack is right there on the front panel, too. For more info, write Dean Markley Strings Inc., Dept. H.P., 3350 Scott Blvd., #45, Santa Clara, CA 95054.

Song Index

66/Cry

81/Danger

74/Four In The Morning (I Can't
Take Anymore)

77/In And Out Of Love

65/Lonely Ol' Night

67/Love And Pride

68/Lovin' Every Minute Of It

70/Never

68/One Night Love Affair

77/Rebels

66/Tonight It's You

65/We Built This City

WE BUILT THIS CITY

As recorded by Starship

BERNIE TAUPIN

MARTIN PAGE

DENNIS LAMBERT

PETER WOLF

We built this city
We built this city on rock and roll
We built this city
We built this city on rock and roll.

Say you don't know me
Or recognize my face
Say you don't care who goes
To that kind of place
Knee deep in the hoop-la
Sinking in your fight
Too many runaways
Eating up the night.

Marconi plays the mamba
Listen to the radio
Don't you remember
We built this city
We built this city on rock and roll.

We built this city
We built this city on rock and roll
We built this city
We built this city on rock and roll.

Someone always playing
Corporation games
Who cares they're always
changing
Corporation names
We just want to dance here
Someone stole the stage
They call us irresponsible
Write us off the page.

Marconi plays the mamba

Listen to the radio
Don't you remember
We built this city
We built this city on rock and roll.

We built this city
We built this city on rock and roll
We built this city
We built this city on rock and roll.

It's just another Sunday
In a tired old street
The police have got the choke
hold oh
And we just lost the beat.

Who counts the money
Underneath the bar
Who rides the wrecking ball
Into our guitars
Don't tell us you need us
'Cause we're the ship of fools
Looking for America
Crawling through your schools
Don't you remember.

Marconi plays the mamba
Listen to the radio
Don't you remember
We built this city
We built this city on rock and roll.

We built this city
We built this city on rock and roll.
(Repeat)

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LONELY OL' NIGHT

As recorded by John Cougar
Mellencamp

JOHN MELLENCAMP

She calls me up and says baby it's
a lonely ol' night
I don't know I'm just so scared
and lonely all at the same time
Nobody told me she was gonna
work out this way
No no no no no
I guess they knew we'd work
it out in our own way.

It's a lonely ol' night
Can I put my arms around you
It's a lonely ol' night
Custom made for two lonely
people like me and you.

Radio playin' softly some singer's
sad, sad song
He's singin' about standin' in the
shadows of love
I guess he feels awfully alone
She says I know exactly what
he means
Yeah yeah yeah yeah yeah
And it's a sad, sad, sad, sad
feelin' when you're livin' on
those inbetweens
But it's okay.
(Repeat chorus)

She calls me baby
She calls ev'rybody baby
It's a lonely ol' night
But ain't they all.
(Repeat chorus)

Girl like me and you
Yeah like me and you.

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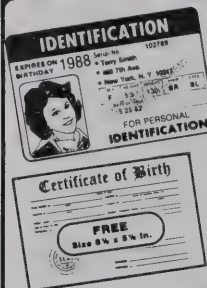
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Tie one on.



American Heart Association

WE'RE FIGHTING FOR YOUR LIFE

TONIGHT IT'S YOU

As recorded by Cheap Trick

**MARK RADICE
RICK NIELSEN
ROBIN ZANDER
JON BRANT**

*Time's not sleeping
And time won't lose
You can't win
'Cause time can't lose
So stop what you're doin'
Start on something new
Don't, don't be hypnotized
Don't start thinkin' with your
eyes.*

*I don't know
Why you mean that much to me
You don't know
What it feels like lovin' you
We all know
That change is good for you
That's alright
Gotta do what ya gotta do
anyway-ay-ay-ay-ay.*

*All I want is a place in your
heart
To fall into
All I need is someone to love
And tonight it's you
Tonight it's you.*

Time's not sleeping

*And time won't lose
You can't win
'Cause time can't lose
So stop what you're doin'
Start on something new
Don't, don't be hypnotized
Don't start thinkin' with your
eyes.*

*I don't know
Why you mean that much to me
You don't know
What it feels like lovin' you
We all know
That change is good for you
That's alright
Gotta do what ya gotta
anyway-ay-ay-ay-ay.*

*All I want is a place in your heart
To fall into
All I need is someone to love
And tonight it's you
Tonight it's you.*

*Come to my world
Come away with me
Smile with your eyes
So I can see.
(Repeat chorus)*

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CRY

As recorded by Godley & Creme

**GODLEY
CREME**

*You don't know how to ease
my pain
You don't know
You don't know how to ease
my pain
You don't know what the sound
is darling
It's the sound of my tears falling
Or is it the rain.*

*You don't know
You don't know how to play
the game
And you cheat you lie
You make me want to cry
You make me want to cry
Cry
You make me want to cry.*

*You don't know how to ease
my pain
You don't know*

*You don't know how to ease
my pain
Don't you hear any voices crying
That's the sound of our love dying
Here comes the rain
You don't know how to play
the game
And you cheat you lie
You don't even know how to
say goodbye
You make me want to cry
You don't know
You don't even know how to
say goodbye
You make me want to cry
You don't know how to
say goodbye
You make me want to cry
Cry
Cry
Cry
Cry.*

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LOVE AND PRIDE

As recorded by King

**P. KING
M. ROBERTS**

*That's what my heart yearns
for now
Love and pride
That's what my heart yearns
for now
Love and pride.*

*Start your journey early or
maybe later
(Get your boots on)
It's cloudy take your hair dryer
Blow them all away.*

*In you I've found a story I want
to keep hearing
In you I see all colours not just
black or white
In you I find a reason and hope
for all dreamers
You are my fill you're my supply
of
Love and pride
That's what my heart yearns
for now
Love and pride
That's what my heart yearns
for now
Love and pride.*

*That's what my heart yearns
for now
Love and pride
That's what my heart yearns
for now
Love and pride.*

*Knowing, sensing, seeing,
eating, sleeping
(That's just being)
Touching, testing, loving,
wanting and taking more love
and more pride.*

*In you I've found a story I want
to keep hearing
In you I see all colours not just
black or white
In you I find a reason and hope
for all dreamers
You are my fill you're my supply
of
Love and pride
That's what my heart yearns
for now
Love and pride
That's what my heart yearns
for now
Love and pride.*

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LOVIN' EVERY MINUTE OF IT

As recorded by Loverboy

ROBERT JOHN LANGE

*I'm not a man or machine
I'm just something in between
Woah woah
I'm all love, a dynamo
So push the button
And let me go
Woah woah
Ah you want me to come alive
Flick the switch into overdrive
You and me could let it be
Ready, aim, fire.*

*Touch that dial
Turn me on
Start me like a motor
Make me run
Lovin' every minute of it
Lovin' every minute of it
Turn that dial all the way
Shoot me like a rocket into space
Lovin' every minute of it
Lovin' every minute of it
Lovin' every minute of it
Come on.*

*I got fun
You want some
I'm ever ready
Doctor Love
Woah woah
I'm antennae, aerial
I'm turning in my control
Woah woah
Ah you got love
You gotta deal
You wanna drive
Then take the wheel
You and me could let it be
Ready, aim, fire.*

*Touch that dial
Turn me on
Start me like a motor
Make me run
Lovin' every minute of it
Lovin' every minute of it
Turn that dial all the way
Shoot me like a rocket into space
Lovin' every minute of it
Lovin' every minute of it
Lovin' every minute of it
All right.*

*Oh you want me to come alive
So flick the switch into overdrive
You and me could let it be
Ready, aim, fire.
(Repeat chorus)*

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ONE NIGHT LOVE AFFAIR

As recorded by Bryan Adams

**BRYAN ADAMS
JIM VALLANCE**

*You're the silent type
And you caught my eye
But I never thought that I'd be
touchin' you.*

*How was I to know
I'd let my feelin's go
And that I'd be yours before the
night was through.*

*One night love affair
Tryin' to make like we don't care
We were both reachin' out for
somethin' oh
One night love affair
Pretendin' it ain't there
Oh and now we're left with
nothin'.*

*When the mornin' breaks
We go our separate ways
If the night was made for love it
ain't for keeps.*

*But I lose control
As I watch you go
All my senses say I'm in this
much too deep
Now you're outa reach.*

*One night love affair
Tryin' to make like we don't care
We were both reachin' out for
somethin' yeah yeah
One night love affair
Pretendin' we don't care
Oh and now we're left with
nothin'.*

*One night love affair
Tryin' to make like we don't care
We were both reachin' out for
somethin' yeah yeah
One night love affair
Sometimes life ain't fair
Oh and now we're left with
nothin', nothin' yeah yeah.*

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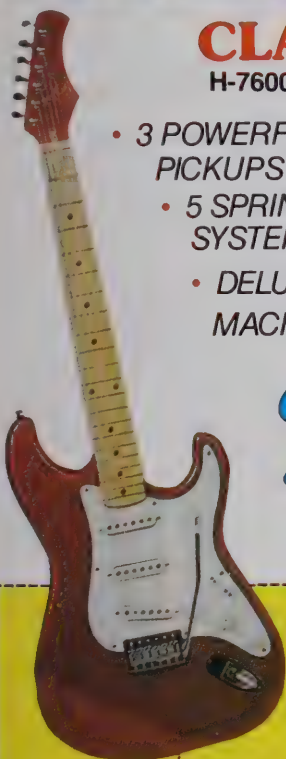
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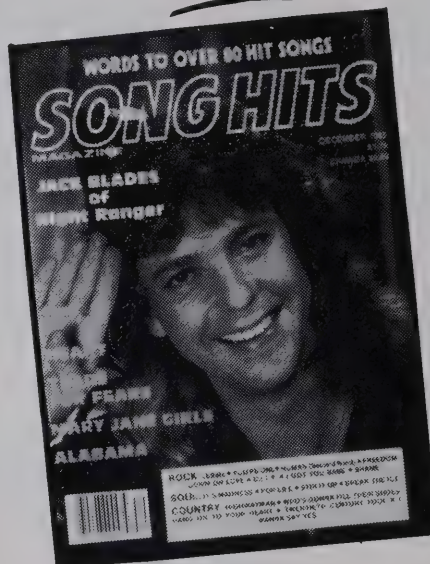
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If it's a hit, we've got it!



NEVER

As recorded by Heart

HOLLY KNIGHT
GENE BLOCH
CONNIE

Hey baby I'm talking to you
Stop yourself and listen
Some things you can never,
never choose
Even if you try yeah
You're banging your head
again
'Cause somebody won't let
you in
One chance one love
Your chance to let me know.

We can't go on
Just a runnin' away
If we stay any longer
We will surely never get away
Oh whoa anything you want
We can make it happen
Stand up and turn around
Never let them shoot us down
Never, never, never
Never run away.

Hey baby you know it's true
Why you bother lying when
you know that you want
it too

Don't you dare deny me
Walk those legs right over
here
Gimme what I'm dying for
One chance one love
Hold me down never let me go.

We can't go on
Just a runnin' away
If we wait any longer
We will surely never get away
Oh whoa anything you want
We can make it happen
Stand up and turn around
Never let them shoot us down
Never, never, never
Never run away
Never, never, never
Never run away.

Hey baby I'm talking to you
Stop yourself and listen
Some things you can never
choose
Even if you try yeah
You're banging your head
again
'Cause somebody won't let
you in
One chance one love
Your chance to let me know.

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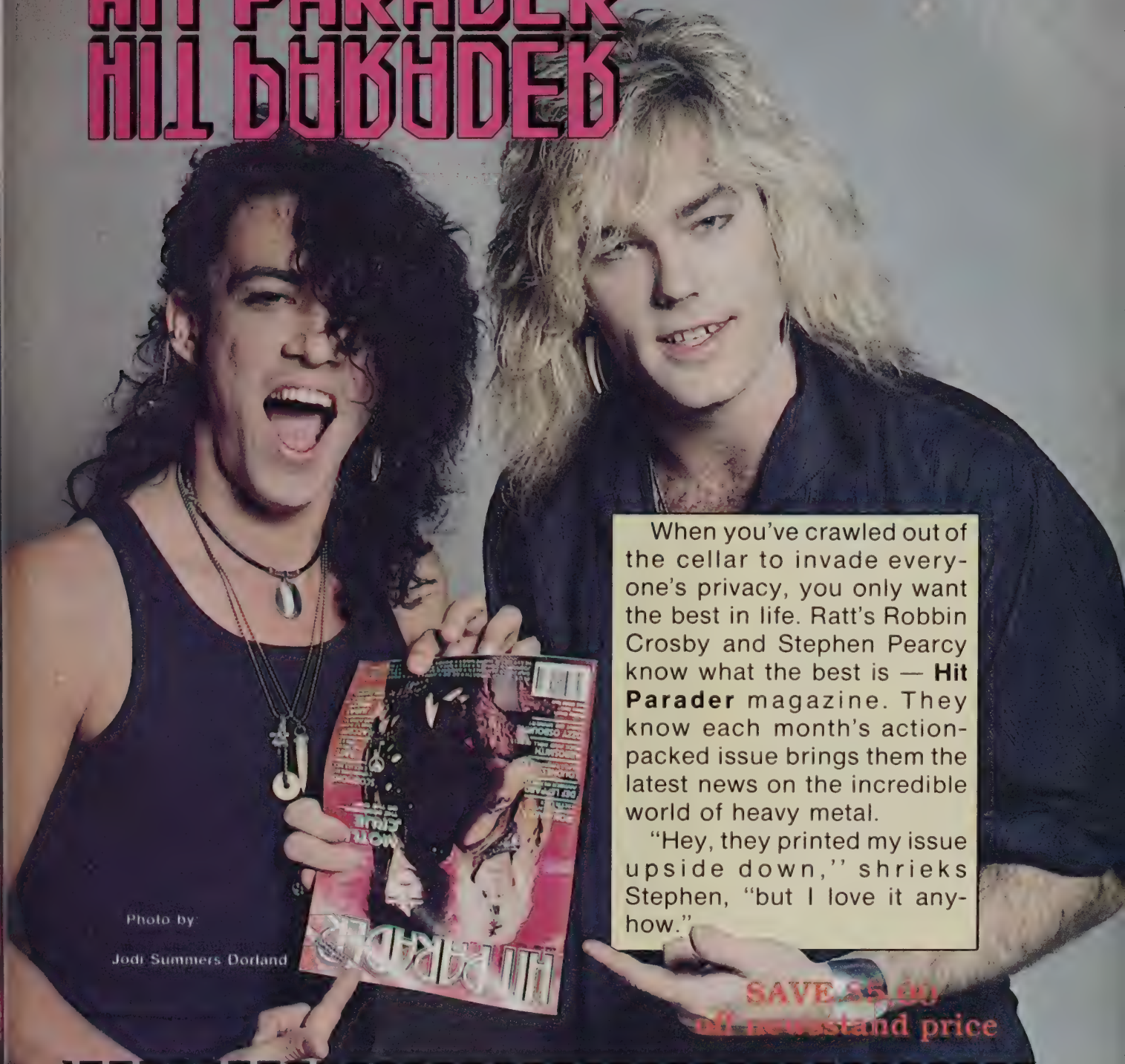


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FOUR IN THE MORNING (I Can't Take Anymore)

As recorded by Night Ranger

JACK BLADES

Four in the morning
Came without a warning
Everybody's got a place to be
I got holes in my conscience
Shot with a vengeance
I must have been a fool not to see.

I need you bad
It's hard to live without your
company
I need you bad
So bad I can't take it you see
Oh I.

Can't take anymore
I can't fake anymore
It's such a hard time loving you
I can't take anymore
I can't fake anymore
It's such a hard time loving you.

There was a time when I knew
you
I held my body to you
Made you feel like you never felt
before

And now it's all in the distance
Still you keep resisting
I love you like never before oh.

I need you bad
It's hard to live without your
tender touch
I need you bad
So bad I guess you're playing
me tough
Oh I.

Can't take anymore
I can't fake anymore
It's such a hard time loving you
I can't take anymore
I can't fake anymore
It's such a hard time loving you.

I guess I was going in the wrong
direction
I guess I was thrown for a while
I need to see you smile
I need you so yeah.

I must have been going in the
wrong direction

I guess I was thrown for a while.

I need you bad
It's hard to live without your
company
I need you bad
So bad I can't take .. you see
I need you bad
It's hard to live without your
tender touch
I need you bad
So bad I want to tell you so much
Oh I.

Can't take anymore
I can't fake anymore
It's such a hard time loving you
I can't take anymore
I can't fake anymore
It's such a hard time loving you.
(Repeat)

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Sept. 85



Aug. 85



July 85



June 85



May 85



April 85

February, 1985

Kiss — Call To Glory
Motley Crue — Too Wild To Tame
On The Set With Van Halen
Iron Maiden — Show No Mercy
Dio — The Evil Eye

January, 1985

Motley Crue Voted #1 Rock Act
Ozzy Osbourne — More Crazy Days
Judas Priest — The Leather Legends
Deep Purple — Purple Reign
Twisted Sister — The Night Stalkers

December, 1984

Van Halen — Living On The Edge
Scorpions — On The Attack
Ratt — Going In Style
Def Leppard — Kings Of The Road
AC/DC — On The Rebound

November, 1984

Iron Maiden — Search And Destroy
Motley Crue — Wild In The Streets
Quiet Riot — The Mouths That Roared
Queensryche — The Power Patrol
Triumph — Angry Yet Proud

October, 1984

Scorpions — Animal Magnetism
Black Sabbath — Ashes To Ashes
Kiss — Go For The Throat
Rush — The Master Plan
Robert Plant — The Legend

August, 1984

Van Halen — Too Hot To Handle
The L.A. Metal Scene
Twisted Sister — Boys Will Be Boys
Accept — Rock And Roll Outlaws
Fastway — Band On The Run

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IN AND OUT OF LOVE

As recorded by Bon Jovi

J. BON JOVI

Young and wired
Set to explode in the heat
You won't tire
'Cause baby was born with the beat
Take you higher than you've ever known
Then drive you down to your knees
I pick you up when you've had enough
You been burned baby lesson's learned.

In and out of love
Hear what I'm sayin'
In and out of love
It's the way that we're playing
In and out of love
Too much is never enough
She's gonna get ya.

Running wild
When me and my boys hit the streets
Right on time
She's here to make my night complete
Then I'm long gone
I got another show
One more town one mile to go
One endless night of fantasy
It's all she left of her with me.

In and out of love
Hear what I'm sayin'
In and out of love
It's the way that we're playin'
In and out of love
When we're together
In and out of love
It's too much forever
In and out of love
Hear what I'm sayin'
In and out of love
It's the way that we're playing
In and out of love
Too much is never enough
She's gonna get ya.

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REBELS

As recorded by Tom Petty and The Heartbreakers

TOM PETTY

Honey don't walk out
I'm too drunk to follow
You know you won't feel this way tomorrow
Well maybe a little rough around the edges
Or inside a little hollow
I get faced with somethings sometimes
That are so hard to swallow hey.

I was born a rebel down in Dixie
On a Sunday mornin'
Yeah with one foot in the grave
And one foot on the pedal
I was born a rebel.

She picked me up in the mornin'
And she paid all my tickets
Then she screamed in the car
Left me out in the thicket
Well I never woulda' dreamed
That her heart was so wicked
Yeah but I keep comin' back
'Cause it's so hard to kick ' hey, hey, hey.

I was born a rebel down in Dixie
On a Sunday mornin'
Yeah with one foot in the grave
And one foot on the pedal
I was born a rebel.

Even before my father's father
They called us all rebels
While they burned our cornfields
And left our cities leveled
I can still feel the eyes
Of those blue-bellied devils
Yeah when I'm walkin' round at night
Through the concrete and metal
hey, hey, hey.

I was born a rebel down in Dixie
On a Sunday mornin'
Yeah with one foot in the grave
And one foot on the pedal
I was born a rebel.

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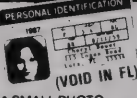
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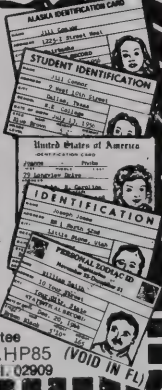
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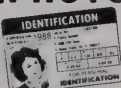
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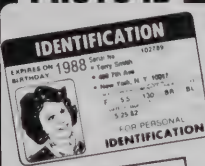
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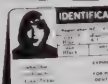


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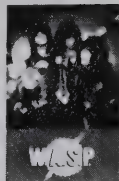
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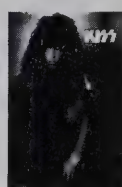
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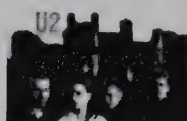
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Gotta hit that bottle but my head
hit the floor.

With a danger danger
Don't talk to strangers
Stranger danger
Don't you talk
Danger danger
Don't talk to strangers
Danger danger
Don't talk keep away.

Red lights still flashin'
People all still dancin' in my head
I'm done with thinkin'
About what to do
Another night of drinkin'
Just one before I'm through
I was just raisin' hell I wasn
doin' no harm
The cops could not appreciate my
natural charm.

I'm a danger danger
Don't talk to strangers
Stranger danger
Don't you talk don't talk
Danger danger
Don't talk to strangers
Danger danger
Don't talk to strangers.

I'm a danger danger
Don't talk to strangers
Stranger danger
Don't you talk
You don't talk
Danger danger
Don't talk to strangers
Danger danger
Don't talk keep away
Danger danger
Don't talk to strangers
Stranger danger
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Don't you talk
Danger danger
Don't talk to strangers
Danger danger
Don't you go talkin' to no
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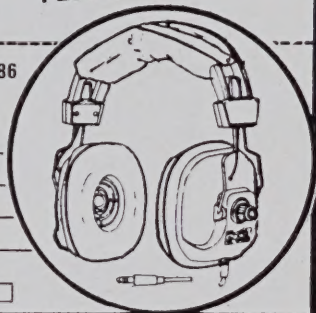
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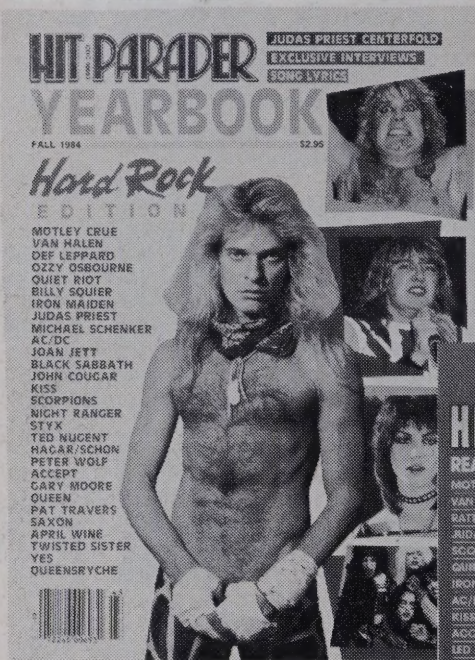
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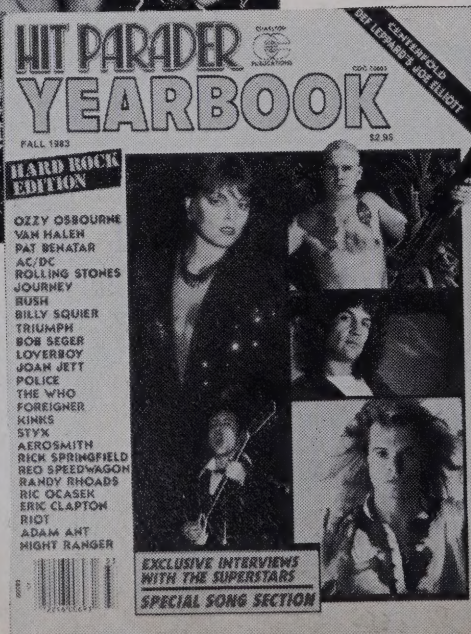
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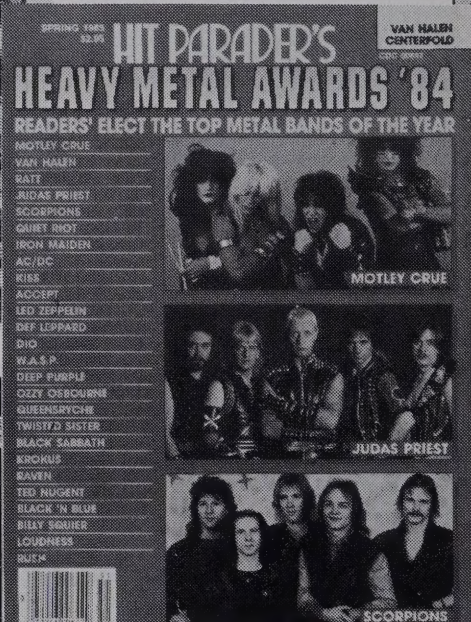
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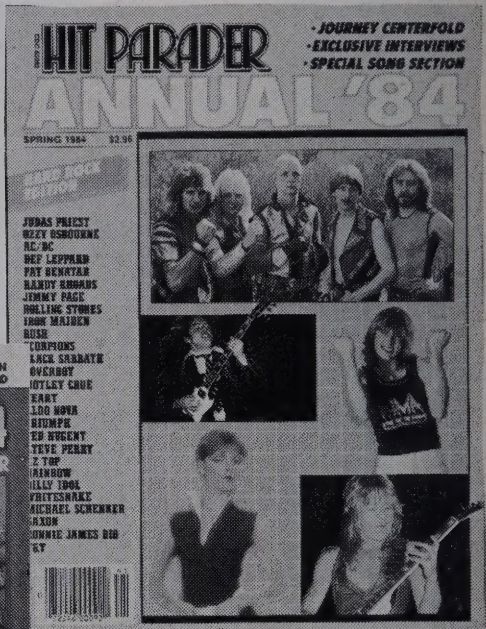
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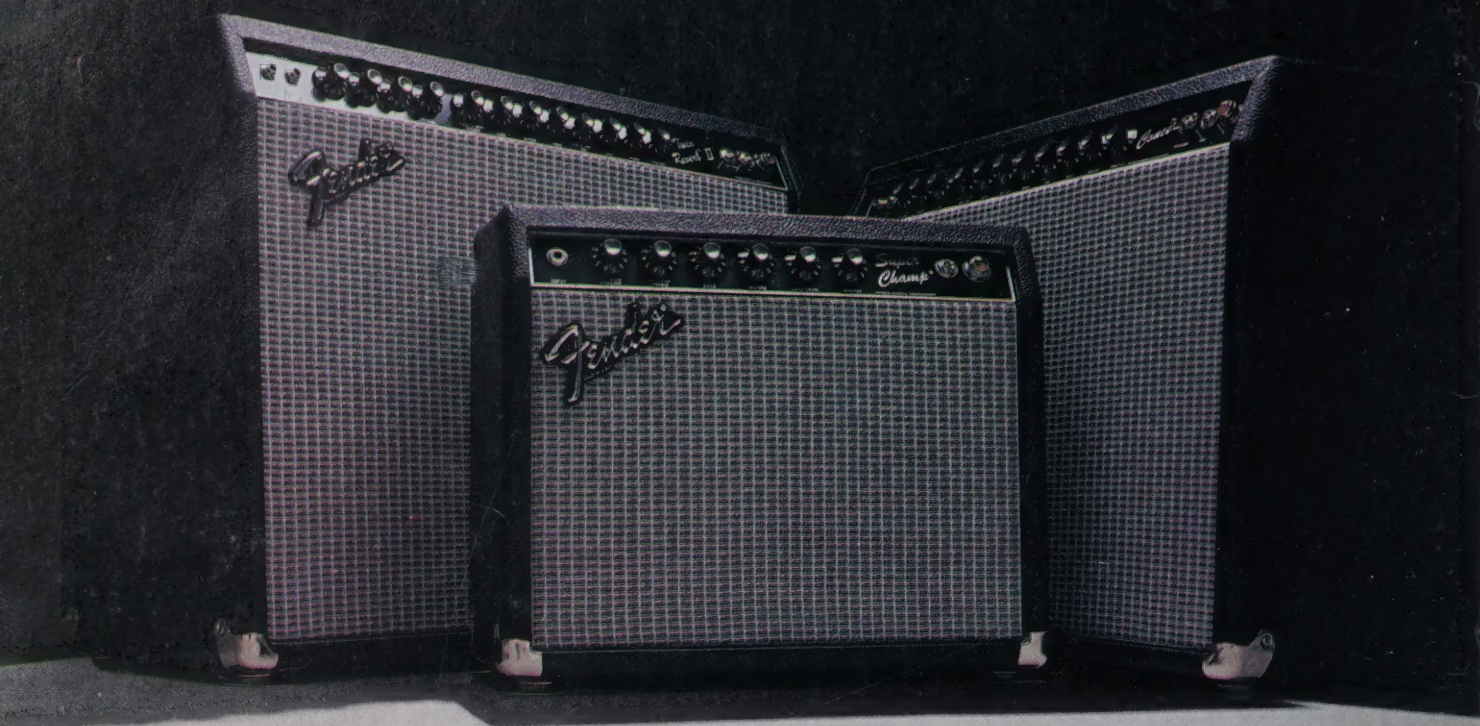
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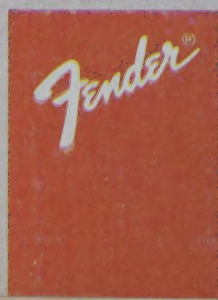
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